

JUNE



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1955

the Magazine of the Arts for

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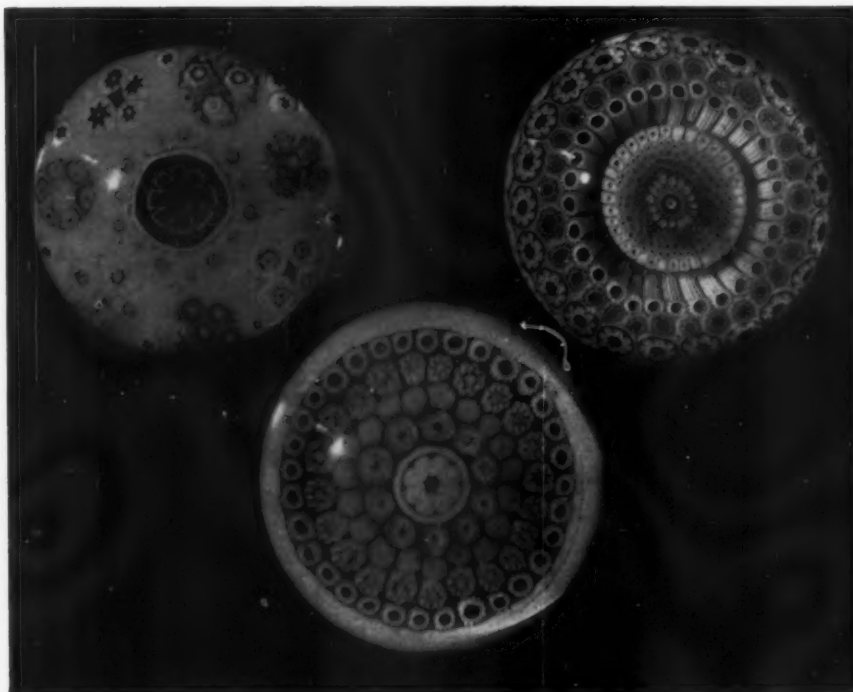
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Vol. LXV, Part V, 1950.



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An early George II Scottish Silver bullet-shaped Teapot on circular pedestal base. It was made by Edward Lothian, Edinburgh, in the year 1737. It weighs 22 ounces.



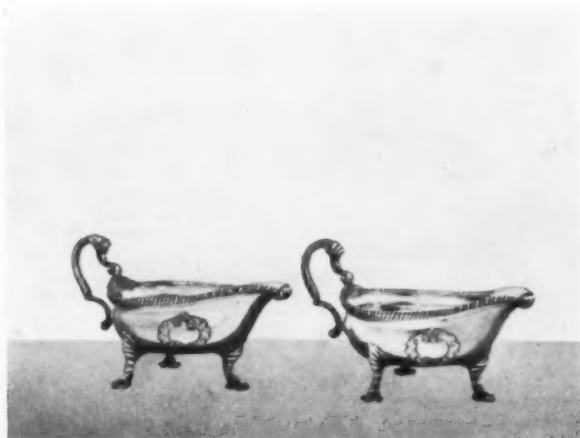
A pair of Queen Anne Silver Candlesticks made in London in the year 1709. They are 6½ inches high and weigh 15 ounces.



One of an interesting pair of Georgian Silver Wine Waggon made by T. & J. Settle, Sheffield, in the year 1820. Each measures 14 inches long and 7 inches wide.



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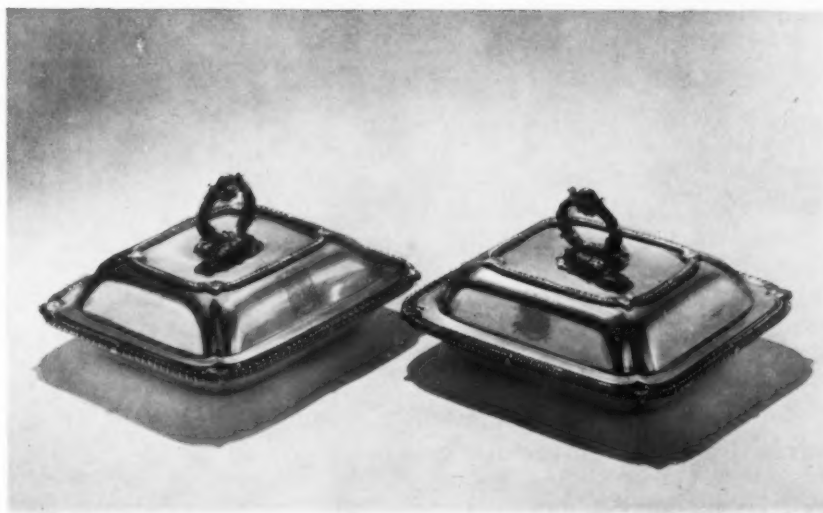
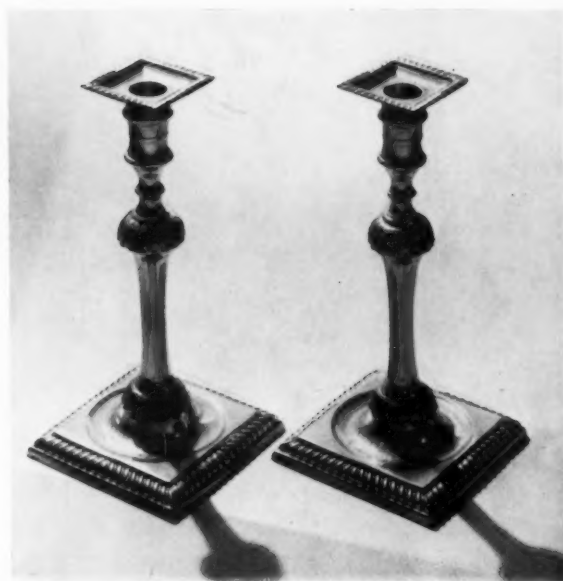
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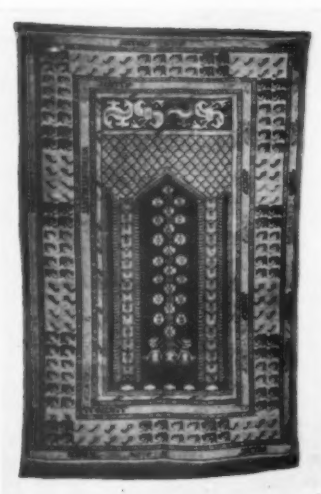
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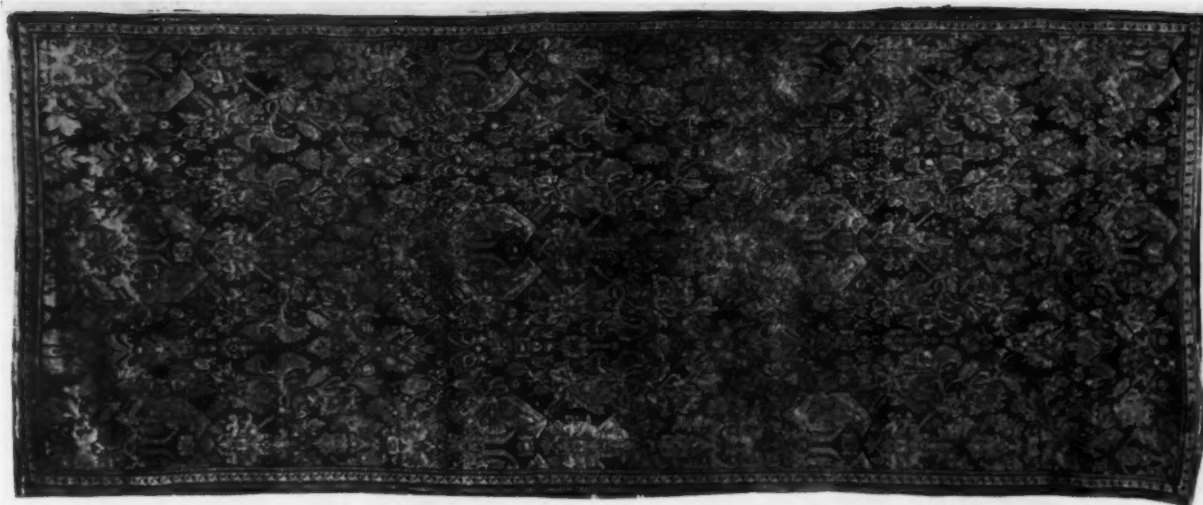
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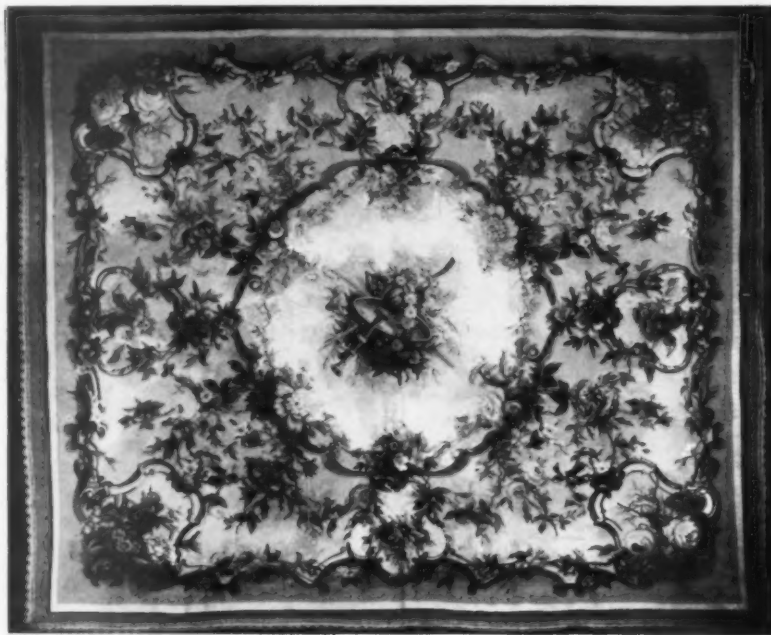
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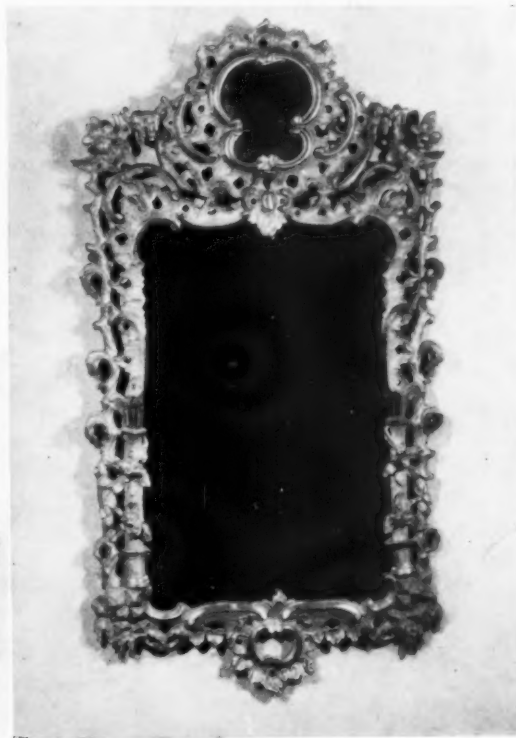
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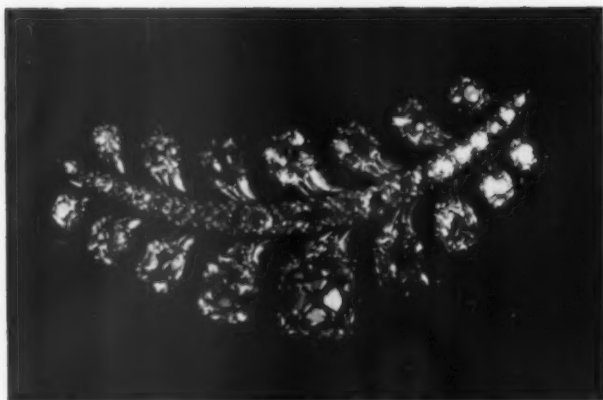
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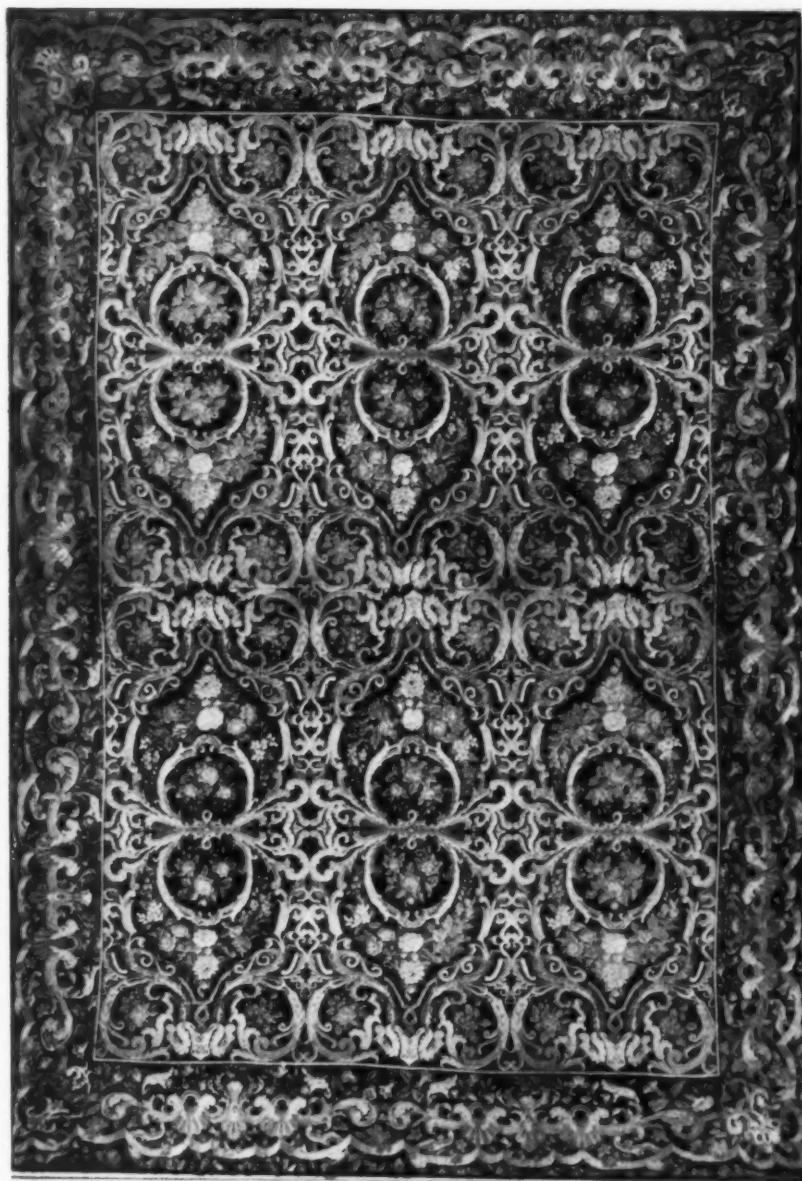
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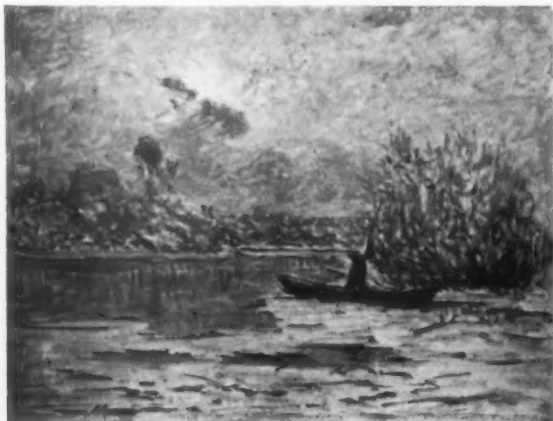
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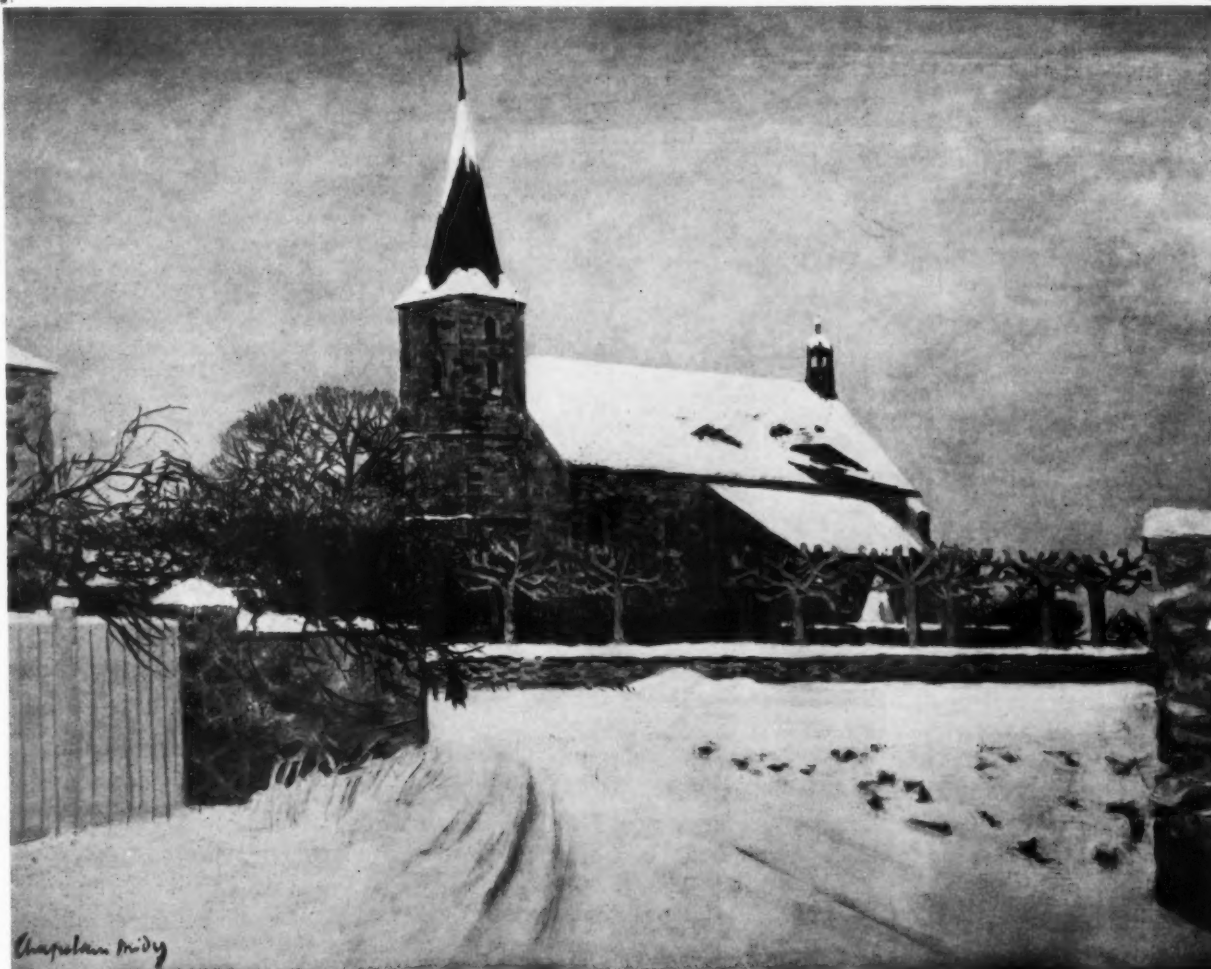
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THE PAINTER. Painting, which, at the present time has arrived at a high degree of perfection, appears to have been invented by the Egyptians, at least as to the four principal colours; the knowledge which they had of chemistry, seems to confirm this opinion, but we cannot infer from their monuments, or from what is said of them by ancient writers, that they were good Painters; on the contrary, Petronius says distinctly, that their painting was bad, and that they corrupted the art. Painting passed very soon from Egypt into Greece, where were formed, in process of time, the famous schools of Scio, Rhodes, and Athens. What is most astonishing is, that the first Painters, amongst whom we reckon Polygnotus, used but the four principal colours. It was Echion, Nichomachus, Protogenes, and after them Apelles, who imitated, with compound colours, all the shades of nature. The Greeks, with all their skill, were not able to retain painting in that perfection which it had acquired in the time of Apelles: for in the age of Augustus, as we are informed by Dionysius of Halicarnassus, it had very much degenerated. The art of painting was a long time buried in the West, under the ruins of the Roman empire. The Orientals preserved it with more care, but entirely divested of its former splendour. In the XIIIth century it again appeared in Italy, beneath the pencil of Cimabue. Many Painters acquired repute in the two succeeding ages, but their works are no longer inquired after. At the end of the XVth century, painting was still a coarse art in Italy, two hundred years after its revival. The method of painting in oils had been discovered, but it was in a very rude way. Ghirlandajo painted in this style, although he surpassed all the Painters of his time: his chief merit consists in having formed the celebrated Michael Angelo. The arts and sciences, generally, began to appear with considerable lustre under the pontificate of Julius the Second, Leo the Tenth and Clement the Seventh. Painting, architecture and sculpture, had their distinguished men, as well as the belles lettres; and Michael Angelo, excited by the reward of Julius, perfected his pencil, and

became a great master of his art. From this period, the progress of painting in many countries of Europe, particularly Italy, Holland, France and England, has been of the most brilliant kind. Academies have been instituted, societies have been formed, collections have been made, and exhibitions opened, an account of which, and of the illustrious men who have contributed by their works to fill them, would require volumes. To give some idea of the present art of painting in England, according to a list inserted in the seventh number of the *Annals of the Fine Arts*, there are five hundred and twenty-three Painters in the different departments of the art, amongst whom, it deserves to be especially noted, are forty-three ladies! (From "*The Book of English Trades and Library of the Useful Arts*," published in 1823.)

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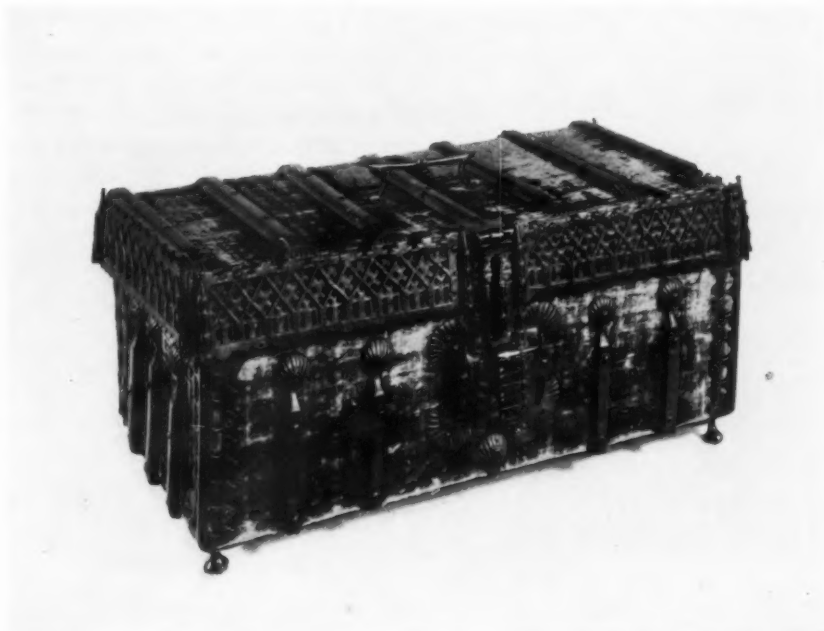
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CURRENT SHOWS AND COMMENTS BY PERSPEX

PEACEFUL CO-EXISTENCE



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LANDSCAPE WITH CEPHALUS HUNTING. By GASPARD DUGHET.

From the Exhibition "Art in XVIIth-Century Rome" at Wildenstein's. PERSPEX's choice for the Picture of the Month.

ABUSE of the Royal Academy by contemporary critics is as deep-rooted a tradition as the Royal Academy itself. This year the issue is slightly confused by the fact that the Hanging Committee has included a token offering of many aspects of painting which would only have arrived there over the dead bodies of certain P.P.R.A.'s, and that, instead of relegating these to a room or so at the end (which could be referred to by the visiting Old Guard on Private View Day as "the Chamber of Horrors") they are much more spread around the galleries. This abandoning of the off-shore islands, as it were, really leaves the position unchanged. One modernist-minded critic, having made her choice of about half a dozen pictures which were acceptable to her advanced taste, seriously regretted the presence of the twelve hundred or more academic works which prevented her seeing her favourites in the æsthetic isolation they merited. This rather sweeping suggestion is implicit in much that is written and said from that angle about the exhibition: all the ordinary academic portraits are so much dead wood which could with advantage be pruned away so that Buhler's or Ruskin Spear's might burgeon the better; the old-fashioned Still Lifes of assorted objects of some charm or beauty stand between the high-minded spectator and his appreciation of Claude Roger's "The Blowlamp," which has been bought under the terms of the Chantrey Bequest; the two Abstracts, which have been included to show how open-minded the Hanging Committee are, are extolled at the expense of the whole range of the traditional academic. Needless to say, the Annigoni royal portrait is treated by these earnest critics as unspeakably academic. It is "smooth," it is "finished," it is everything which the school of contemporary vision has abandoned in its joyous relief from the craftsmanship of painting. Personally I still have an old-fashioned prejudice for beauty of matter and craftsmanship in manner, and if Annigoni's picture is not faultless it is nevertheless a solution to the problem of royal portraiture in our time. The Queen is at once a regal personage and a real woman; the splendours of the Garter Robes have not been allowed to outbalance the wearer; and the placing and restrained colour gives the work tremendous dignity.

The other important work of portraiture of the year is the "Penguin Editors" group portrait with which I have already dealt in these columns. It completely dominates

Gallery Three, and unbalances the hanging. This growing tendency to exhibit at the Royal Academy works which have had a prominent showing in other London galleries is a bad one. This year there were far too many pictures which we had seen before. There used to be a rule, or at least a tacit understanding, that the Academy showing should be of works not exhibited previously, and it is a discourtesy alike to the Academy to send pictures already shown, and a discourtesy by the Academy to its public to exhibit them. The Royal Academy should not serve up hashed mutton. Rodrigo Moynihan is sufficiently versatile an artist to grace the Academy with new works.

In the more than 1,400 works shown one can always find the score or so which, for their various reasons "speak to our condition," as the Quakers would say. Ruskin Spear's excellently painted jokes against abstract art and "Haute Couture" add a touch of gaiety; Algernon Newton had one characteristic landscape, "A Downland Road," which pleased me as much as some of his others did not; Eric Kenington had a sensitive pastel portrait, "Captain Liddell-Hart"; and among the sculpture I particularly noticed Sydney Harpley's "Nun" and "Girl in a Chair," perhaps because his name is unfamiliar to me as much as because the pieces pleased me. Skeaping's challenging "Crucifix" with its worried flowing lines which would have been more right as "Ascension," suffered from being hung too high on the wall so that it was difficult to appreciate its qualities. The increase in the number of works exhibited did inevitably mean that there was a tendency to skying throughout the exhibition, but I imagine that the aspiring artist would rather be above the eye-level than beyond the pale at this best of all selling grounds. It must be a bitter pill for the high-minded æsthetes upon whose chaste strictures I animadverted above that this impossible Royal Academy persistently beats all sale records, especially as the buyers are backing their taste from their own purses, and not cheerfully spending public money on the sisyphian task of making that public like the kind of pictures which they evidently don't.

The consideration of the sculpture reminds one that at the O'Hana Gallery there has been an exhibition of the work of Georg Ertech, the Austrian artist who for long has made his home here. His work is stylized by an inherent gentle

pathos, his favourite theme being adolescent youth, presented with mannered elegance: nature modified by feeling. The June exhibition at the O'Hana is of a group of five Israeli artists. One watches with interest to see whether this new country with its ancient traditions will produce something new in art. Rica Blass and Jacob Eisenscher are showing colourful versions of Israeli scenes; and Nabrum Gutman interesting water-colours in this exhibition.

Two phases of art find themselves in juxtaposition at the Tate Gallery with an exhibition of the work of Harold Gilman and one of Paul Klee. Gilman and his friend Ginner called themselves the Neo-Realists in those excited years which preceded the first world war, but these titles, like those of the groups which he helped to found or with which he was associated—the Camden Town, the London, the Cumberland Market groups—mean little. He was a strongly individualist artist, influenced first by Sickert and then by the French Post-Impressionists, but steadily pursuing a path of building up pictures from a palette of fierce but harmonious colours. He never forsook the formal appearance of things, and it was in his colour that he took the bold liberties of exaggerated natural hues. Seeing this show of more than forty of Gilman's paintings together one realises afresh how charming and harmonious that colour was. His subjects need have no intrinsic beauty. His help, Mrs. Mounter, was transmuted by his palette into lovely studies of green and purple and gold, equally with a railway station or a Gloucestershire lane, a nude or a street in snow. Gilman's individuality as an artist, and his passion for colour, did all that was necessary. The drawings which occupy the entrance room are especially delightful, and reveal the freedom of his draughtsmanship and the sense of values which he had. Always in his work there remains the impression of his positive love for paint, for craftsmanship. It was the English way of taming Impressionism.

Paul Klee also is a craftsman loving colour for its own sake and applying it with a care which betokens the craftsman's love. In the matter of form he was theory-ridden to destruction. His subjection of his own conscious intelligence—"going for a walk with a line," as he called it—led him along paths of such anarchy that only now and again can one follow him. Mrs. Edward Hulton, whose collection is being exhibited at the Tate, is evidently one of those rare souls whose minds are attuned to that of Klee, for she is notoriously an enthusiast. For my part most of it means nothing or nonsense, and I am not going to look profound and pretend that it means anything more than its surface titillation of pleasant colour nicely applied. This in spite of having just laboriously studied Werner Haftmann's most elaborate book *The Mind and Work of Paul Klee*.

It is not the least curious aspect of art in our time that we are led along paths of such anarchy that the line between mental health and derangement ceases to have any meaning. Madness is fashionable for its own sake. The exhibition at the Arts Council of the paintings and drawings of the Swedish artist, Carl Fredrik Hill, have created attention not so much because of the dozen paintings created in the years 1875-78 under the influence of the Barbizon men, but because in about 1880 Hill's mind broke and during the next thirty years he poured out several thousands of drawings; some goodish, some simply bad, some indifferent. These drawings in themselves at times have a superficial resemblance to Blake, but they have none of the significance of Blake, whose spiritual philosophy was a coherent whole. Hill, who in his sane days had written: "In art everything depends on infinite work. Strictly speaking art is a handicraft," sometimes in his wild drawings recaptures his skill and allies it to some phantasmagoria of the errant imagination; but all too often there is neither matter nor manner other than for an age which deliberately inverts values in the reaction of over-sophistication. Somebody was overheard to say that his drawing, "The Kiss," "might have been done by Picasso." Well, it might; if you know what I mean. An exhibition of that master's recent drawings on the theme of

love at the Marlborough Galleries has been received with the usual acclaim.

Carl Hill's debt to the Barbizon School and especially to Corot leads us back to saner paths at an exhibition devoted to these artists at the Hazlitt Gallery. In face of these pictures, one realises that whatever differences of approach these men so loosely grouped in a section of the French country-side may have had, they were united in thier belief that the business of the artist was that of humbly recording nature without imposing too much of himself upon the conception. The individuality which nevertheless came through leaves us in no doubt that this work is Corot, that Rousseau, that Diaz. The eight works by Rousseau are particularly fine, and this single exhibition should help us to revalue him. He can build a lovely picture out of the simplest elements, with no XIXth-century dependence upon the picturesque, just because he knew how to show land, water, and trees under the silver light of a northern sky. One looks at "La Plaine de Chantilly" with its faultless thin paint, and recalls Constable at his purest sketching from nature. Daubigny, too; and Diaz in darker mood. The paintings merge quietly into the beginnings of Impressionism, or with the one Monticelli into Post-Impressionism. The gallery directors have included men of the period such as Lepine and Boudin who cannot be claimed for the actual Barbizon School, but who worked in the same spirit, as well as the earlier Georges Michel who really did not; but the whole exhibition is a welcome reminder of the contribution made by these Frenchmen which led imperceptibly on to Impressionism.

One other exhibition related to Impressionism, but standing this side of it, has been that of Elliott Seabrooke at the Matthiesen Gallery. We have never appreciated Seabrooke for the artist he was, perhaps because we learned to enjoy his work as an actor and so largely diverted him from his painting. His formalised divisionalism links him with Seurat in the attempt to get back definition without losing the colour vibration of the pointillists. His love of late evening and even of night effects make us think of Luce in this mood. In the few water-colours, since that medium practically defies the adoption of pointillism, there are moments when Cezanne's own water-colours might be the inspiration. Was Seabrooke too given to these echoes? It may be; yet a room full of his pictures makes one conscious of a definite art personality who may only have missed greatness by being born in Essex instead of in France. His death in 1950 was a loss to two arts.

One other painter, this time happily young, up and coming, has had his first one-man show at Tooth's Gallery. That is William Brooker. I reproduced in these columns a picture by him chosen from a mixed exhibition some years ago and this showing of about thirty paintings does not disappoint me. "Out of Sickert?" Yes. The artist himself shows a work which he calls "Homage to Sickert," but once again there is a new personality whatever links there may be with a virile tradition. Brooker is a romantic, a lover of rich colour, an artist who takes no short cuts to *réclame* by wilful distortion or any other kind of jugglery, and clearly an artist to be watched.

The supreme exhibition of Old Masters of the moment is the magnificent loan exhibition at Wildenstein's: "Art in XVIIth-Century Rome." The great names crowd in upon us; the great collections have loaned supreme works. The Poussins (is there any lovelier landscape than the "Cephalus Hunting," by Gaspard, belonging to the Chatsworth collection, or finer works by Nicolas than the pictures loaned by Lord Ellesmere?) Claud, Elsheimer, the Carracci: the classicists of Rome of those years dominated art for generations, they closed the door on the religious art of the past, they led the way to landscape. It was a tremendous concentration of artistic purpose, and this important exhibition at Wildenstein's worthily reflects its splendours. Art in those days, for all its diversity, was informed by a single purpose.

THE GOLDEN REMBRANDT



SASKIA VAN UYLENBURGH

Beneath this drawing Rembrandt wrote: "This is my bride's counterfeit as she was at twenty-one, the third day of our betrothal, June 8th, 1633."

Saskia, the cousin of the art dealer who helped to establish Rembrandt in Amsterdam, died in 1642. In those nine years she had brought him not only love and happiness but the command of her considerable fortune; and, as he had been at the height of his fashionable reputation, they had plunged into a life of reckless opulence. During those years he collected the rich stuffs, the jewels, the gold and silver which deck the portraits and pictures of that period.

After her death, coincident with the painting of "The Night Watch," the demand for his work waned; her relatives worried for the money he held in trust; creditors pressed for payment. Rembrandt, bankrupted and with their young son Titus under the care of Hendricke Stoffels, pursued his lonely path: an artist who had lost the world but found his own soul. The "Self Portrait" in the Frick Collection was painted sixteen years after Saskia's death

SELF PORTRAIT
BY REMBRANDT
1658.

By courtesy, The Frick Collection, New York.

*I think that he recalled the golden days
When Saskia's love was his, and Saskia's gold,
And from some sunless lumber-room unrolled
The golden splendour that she used to praise:
The robe, the furs, the sash, and in amaze
Drew them about him, fold on glittering fold,
Dreaming she might come laughing as of old,
Vain of his vanity, his Saskia, and raise
Her lips for kisses, nestling on his knee,
The pulsing of her bosom on his breast,
The babble of her prattle in his ears.
But no door opened; no one came; and he
Saw in the glass an old man, madly dressed,
With sad eyes staring down the empty years.*

HORACE SHIPP.



JEAN SCHLUMBERGER : Creator of Jewels

BY M. L. D'OTRANGE-MASTAI

IF jewellery of the past century has proven so consistently mediocre—with a few rare exceptions, good grain among the chaff which we are now busy winnowing out—let us recognise that it has been due in great part to our own indifference and apathy. We have not demanded, and, justly, we have not received. In former centuries, and particularly during the Renaissance, the artist-jeweller was spurred on to his highest endeavours by the lively interest and the sometimes extravagant demands of his patrons. These were challenges, providing the element of resistance and effort which is lacking in our modern vacuum, and the poetic fancy of the artist found there both a support and a discipline, as well as a healthy contact with mankind.

There is much significance, therefore, in the fact that an artist such as Jean Schlumberger, creator of jewels, should find in our modern world the informed recognition he deserves. If women of our day are no more satisfied with the facile *désinvolture* of the commercial designer of jewellery—whose highest aim is to assemble stones in harmless geometric patterns or tepid curves, with a quaint little drop here and there, that will, the sparkle of diamonds and much good will aiding, pass as jewels for the unthinking—this is indeed a healthy and encouraging symptom.

The author had occasion to say elsewhere, and perhaps it will bear repetition as it is all too seldom stressed; that the creation of a jewel is one of the severest tests an artist can face, and he fails miserably if he allows himself to believe that anything else than the most concentrated essence of his art, taste and wit will suffice for the task. This sense of dedication is found in the unique and poetic creations of the contemporary French designer, Jean Schlumberger. Designer we must call him, for lack of a better word: designer certainly is not specific enough, but jeweller would be even more ambiguous. It is a sign of the lack of serious thought in connection with jewellery that we miss here the exact word needed. We should at least have jeweller and *jewellist*—as we have enameller and *enamellist*—to enable us to distinguish between the artisan (or the tradesman) and the artist creator of jewels. Ornamentist carries with it a suggestion of applied decoration, and would not in any way do justice to this artist whose creations are chiefly remarkable



Fig. I. ANCHOR: Gold, diamonds, rubies, and amethysts.



Fig. II. THE TROPHY: Diamonds, amethysts, rubies, and transparent blue enamel.

for their integrated concreteness and plasticity. Yet ornamentist has been used authoritatively for such artists as Legaré, Toutin, Delaune, Woeriot, Virgil Solis, Lemerrier, Symony, and even the great Androuet Ducerceau. "Maîtres Ornemanistes" was their title in XVIth- and XVIIth-century France—later anglicised into ornamentist—and it is in a sense the earliest symptom of the decadence to come: we need only imagine the indignant rage of Benvenuto Cellini had anyone dared to debase his art with such an appellation.

Nevertheless, taken in its highest sense, this word ornamentist establishes an oddly accurate rapport between Jean Schlumberger and his great predecessors of the French Renaissance and XVIIth century. The works of his first period are marked, or rather held in check, by the same delicate, thoughtful precision, the sense of restrained power, the subtly proud melancholy that marks the jewels of the Cartesian age. This imperious curbing of emotion into a formal though graceful pattern, this imposition of a coldly pure and transparent skin of ice over the angry glow of smouldering embers, this precarious equilibrium of opposed elements, resulting in poesy of a rare and poignant intensity—what is it, if carried to its highest value, with mathematical exactness and metaphysical sweep, but the very quality of the genius of the greatest son of that age, Blaise Pascal, who himself has best defined it by saying that one must be at once *pyrrhonien, géomètre, et chrétien*. This seemingly impossible alliance of the extremes of scepticism and logic with the burning passion of faith is the highest expression of the French genius. (Is it not Cocteau, in our own days, who said: "*La poésie, c'est l'exactitude*"?) This is a proud ancestry, but what is even more, Jean Schlumberger never ceases for an instant to be the son of his own age—at times, almost frighteningly so. If the anchor illustrated here (Fig. I), admirable for the combination of gracious decorative

details integrated within a design of austere elegance, appears to us in no way akin to the anchors of terrestrial seas—symbolising rather the theological anchor of Christian hope, resplendent with supernatural glory—yet it does not in any way perturb us. The elements of imagination and originality abundantly present there have been orchestrated by a lucid thought into a totally harmonious and satisfying conception. In spite of the “other-worldliness” of his inspiration, Schlumberger remains at all times uncompromisingly rational, and in full control of his powers. His brilliant but orderly fancy speaks out in comprehensible and coherent visual terms, far removed from the irresponsible and grotesque display of the “surrealists.” This unflinching artistic integrity has reflected with perfect fidelity a variety of moods. In the works of the first, questing period, a feeling of lyrical melancholy is frequently present—the gracious melancholy of youth, as swiftly evanescent as morning mist, quite another matter from the deep, thoughtful melancholy of an age of transition, as expressed in the jewels of the XVIIth century, standing midway between the robust joyousness of the Renaissance and the smiling inquietude of the XVIIIth century. One might even trace in these early creations an unexpected whiff of Romanticism, if it were not that at no time could Schlumberger’s impeccable taste tolerate the *outré* of such demonstrations. And that is why, in spite of all, he is at heart a true classicist, why we can accept his work with a gratifying sense of security. The charm, the imagination, adorn but never entirely conceal the firm foundation below, the perfect sanity and decision of his statement, which does not trouble us, but confirms us. “*Tout livre qui m’inquiète manque son but*,” Gide has said with this same accuracy of intuition, the unerring instinct towards the serenity that underlies all harmonious achievements. There are no morbid undertones here, only the infinite daring of a poet and the free fantasy of a child, expressed with the refined subtlety of an artist and always kept within a framework of careful thought.

The “Trophy” and the “Flaming Heart” both incorporate the dual elements of fantasy and thought, but they are variations on a theme and the equilibrium differs. To appreciate the closeness of Schlumberger’s spiritual filiation with the great jewellers of the past, we should here remember, in connection with the “Trophy,” the design for a

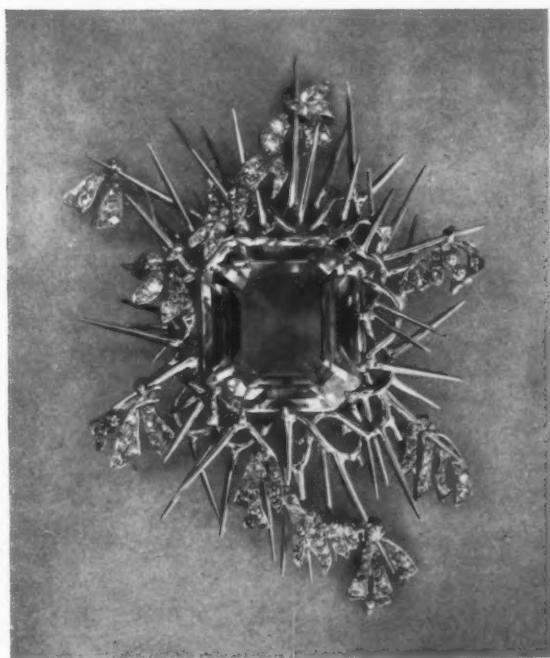


Fig. IV. CLIP: Gold and platinum, canary diamonds, pink beryl.

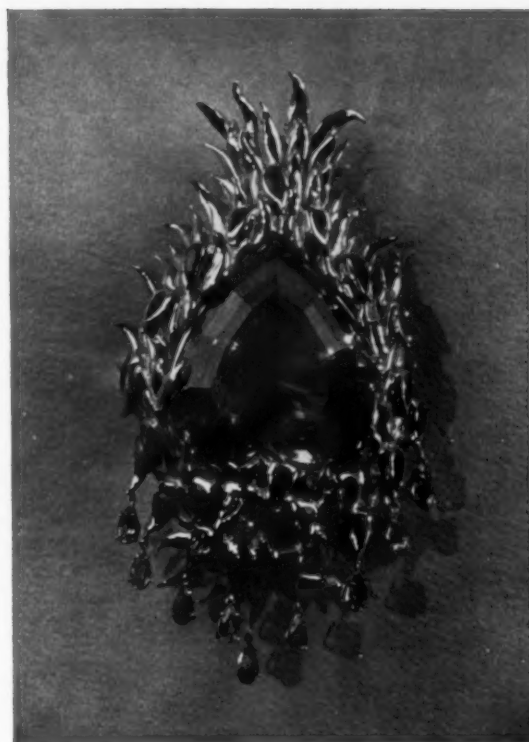


Fig. III. THE FLAMING HEART: Gold, topaz, tourmalines and amethysts.

pendant on the same subject by Paul Birckenhultz (Frankfort-on-the-Main, 1617) called by Clifford Smith “the last of the German school of designers to model his works on the productions of the XVIth-century masters.” This courtly and noble theme (symbolising the knight’s complete rendition of his arms, i.e., his strength and spirit, at the feet of his lady) found great favour up to the eve of the XVIIIth century. But while the conception of Birckenhultz, admirable though it is, remains essentially a gallant allegory, Schlumberger’s “Trophy” (Fig. II), basically as sound in design, assumes besides a strange and poetic meaning. The casque is absent from the panoply, and this suggests at once a young knight fighting with head uncovered. A coat-of-mail, such as worn by the Crusaders, with a suggestion of great suppleness in the folds, replaces the corset of heavy metal sheets moulded to the body *à la Romaine*, as in the Birckenhultz subject. This fulgurant tunic, worthy of a Galahad, is made of light—or more prosaically diamonds—and rests against the severe splendour of a great oval shield made of coruscating amethysts. The arms grouped around the shield include a bow and arrows, and this again brings to mind a medieval lay—these are perhaps the arms of the valiant Roland, slain at Roncevaux, fighting the paynim Moors—in contrast to Birckenhultz’s somewhat savage array of pikes, lances, halberds and partisans, evocative of the cruel Wars of Religion that were the shame of that age.

The “Flaming Heart” is also primarily the conception of a poet (Fig. III). The upturned heart exhausts itself in great swirls of flame, *sursum corda*, and the tears of its sorrow partly feed the flame, partly fall back in fruitful dew. Only a little, a very little, would be needed to charge this jewel with sacred significance—the addition, perhaps, of a few of these magnificently cruel thorns shown in the piece illustrated in Fig. IV. This is the freshness of vision so sadly lacking in liturgical art of our times, and which was the last and perhaps the greatest contribution of Matisse in the murals of the Dominican chapel at Vence.

A striking illustration of Schlumberger’s powers in the field of religious art is afforded by the great crucifix shown

in Fig. V, where the body of Christ, devoid of all material weight and substance, sublimated into an effulgence of pure light, retains of human shape only the essential outline necessary for comprehension. From the head, hands and feet, great sheaves of purple and gold rays, spattered with clusters of stars, spurt forth with throbbing violence, as jets from slashed arteries—but the main shape of the cross is built of rectangular blocks, carefully juxtaposed into this eternally immovable firmness against which the gates of Hell shall not prevail. We have here the statement of a poet, not insensible of the transcendental poesy of Thomistic philosophy. In another jewel, it is rather by the apocalyptic vision of John of Patmos that Schlumberger—perhaps unconsciously—seems to have been inspired: a fantastic winged shape, with oblong diamond "face" and flame "hands," from which issue bursts of diamond-studded rays, clasping two large shields of sapphires. "His head and his hairs were white like wool, as white as snow; and his eyes were as a flame of fire . . . and his feet like unto fine brass, as if they burned in a furnace. . . . And he had in his right hand seven stars . . . and his countenance was as the sun shineth in his strength" (Revelation I, 14, 15, 16).

Jean Schlumberger is a silent man, with the abhorrence of an artist for the futile flow of words. But his rare comments are thoughtful, pregnant with meaning. When accused of modesty, he protests, asks for more precision of statement: he is not modest, rather unconscious. But coincidences such as the one indicated higher (even to the exact detail of the seven stars in the figure's right hand) are explained with difficulty, unless we accept the possibility of unconsciousness at the most proximate level imaginable—and no one has yet drawn the hair-fine line between that and artistic consciousness, fully decisive and controlled in spite of its elusiveness.

What is more important than the establishing of this distinction is the fact that at no time do we trace in the Schlumberger jewels a borrowed stylistic inspiration. No man is an island, the artist least of all—but it is one thing to reflect slavishly the lessons of the past, and to turn out pale imitations without



Fig. V. CRUCIFIX: Gold, topazes, amethysts, diamonds, and ruby drops.

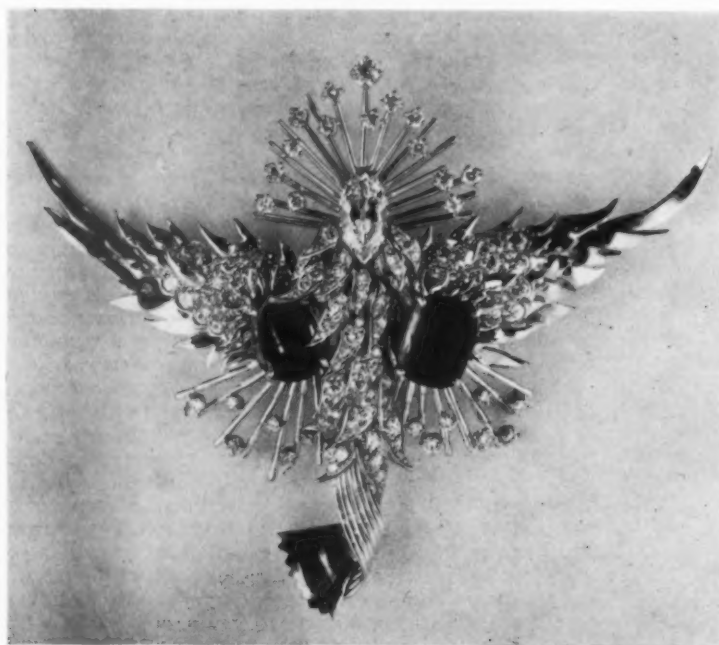


Fig. VI. APOCALYPTIC VISION: Gold, platinum-set diamonds, sapphires.

any original import, and it is quite another to accept these lessons with reverence, to absorb them in their essence, and yet never to forget that the artist's *raison d'être*, essentially and primarily, is the expression of a unique and personal vision. The artist's first integrity must be to himself; provided that he is indeed an artist, the rest will automatically follow. Schlumberger jealously guards this precious independence. His mission is to create, and to assure beyond a doubt the unalloyed originality of his conceptions he voluntarily denies himself too close a familiarity with the creations of the great jewellists of the past. No "Byzantine," or "Egyptian," or "Renaissance" influence is to be found in his works—unless as an illustration of parallel, or coincidental, inspiration. When we note in the crucifix illustrated on this page a hieratic delineation that suggests Byzantium, we can feel certain that this arose spontaneously as a result of Schlumberger's awareness of the fittingness of the linear idiom to express visually the severe grandeur of the theological dogmas. On the contrary, in the "Apocalyptic Vision," the fiery, tempestuous poetry of the Evangelist is properly rendered by the most extreme, almost bizarre, audacity of design.

José Maria de Heredia, a XIXth-century Cuban, who elected to become a French poet of the Parnassian School, has been called

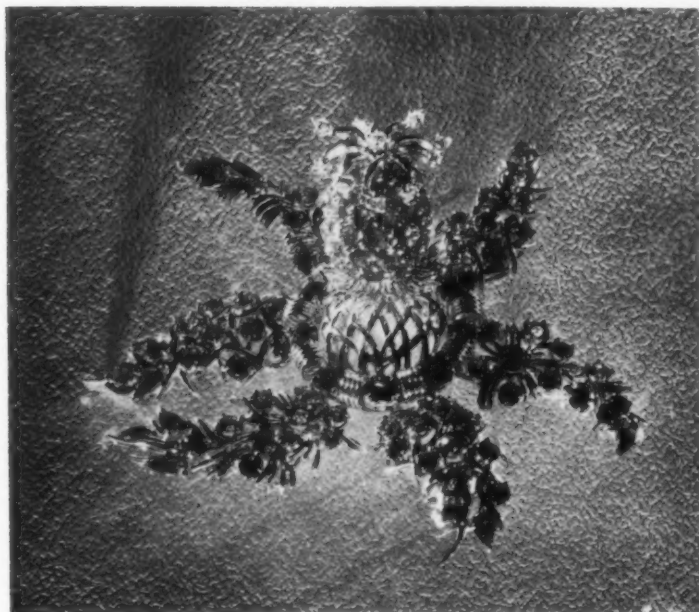


Fig. VII. SEA STAR: Gold, sapphires, rubies and diamonds.

by George Saintsbury "a very exquisite practitioner of sonnets," and one must admire the choice of the epithet, with its suggestion of manual labour, though of a higher sort (as, let us say, of a master-goldsmith), joined to the inspiration of the poet. The lapidary precision and brilliance of his verse was exerted on subjects rare and exquisite, in all respects jewel-like, and contained within the precious, chiselled shape of the sonnet. He has told us, in one of his best-known works, of Cellini, "graving the Battle of the Titans on a dagger's hilt," and these words well express his own art of supreme perfection within a small scope. If Jean Schlumberger can be called the poet among jewellers, Heredia is the jeweller among poets. It is not surprising, therefore, that in several instances, consciously or otherwise is no matter, their visions should meet. When Heredia shows us ("Le Récif de Corail") how:

Le soleil sous la mer, mystérieuse aurore
Eclaire la forêt des coraux abyssins
Qui mêle aux profondeurs de ses tièdes bassins
La bête épanouie et la vivante flore . . .

the perfect illustration for this rises before us in Schlumberger's "Sea Star," with its suggestion of mysterious life, half-vegetal, half-animal. *Rises*—for this is technically an astounding jewel. The development of jewellery has been a constant effort away from hieratic flatness towards architectonic values as differentiated from sculptural values. This search was at no time more earnest than in the XVIIth century, and was chiefly advanced by these hyper-intellectual artists whose kinship with Schlumberger has been indicated. Among them, Daniel Mignot reasoned out the problem and offered a solution in his wonderful drawings. He suggested that a jewel should be executed in a series of superimposed levels; for instance, in the execution of a pendant, there would come first a background of stylised scrolls, in low relief, thrown as a net over the general shape of the jewel; then stones, set in high collets, and surrounded by sculptural foliated patterns—these would be inserted in openings reserved for that purpose in the first level; finally, a central motif, in full round, building up to the apex of the composition. Such stratagems would

not be necessary to Daniel Mignot himself, who possessed to the highest degree this rarest attribute of a master jeweller, spontaneous plastic conception—as does Schlumberger, whose jewels, in keeping with the trend of our age, are uncompromisingly three-dimensional—but they would enable practitioners less gifted than he was to eschew what was to him anathema in jewellery: an effect of flatness. It is doubtful whether it is possible to succeed better in overcoming this drag than has been demonstrated in the "Sea Star."

The star theme is one that appeals particularly to Jean Schlumberger, and we find it recurring frequently in his works. The clip is the jewel of the XXth century *par excellence*, versatile and unpredictable, adaptable to every whim and mood of the modern woman. In his great "Star" (Fig. VIII) Schlumberger has combined absolute simplicity with infinite variety: a truly feminine jewel. The petals, or rays (or tentacles?) are flexible in all directions: the supple and fantastic star-flower will assume all shapes and all meanings. Yet, basically, it is an unimpeachably classical rosette, that would not be out of shape fastening the folds of a peplum. It is interesting to note, however, that the fixed heart of the flower shape suggests a carnation: in this creation of his maturity, Schlumberger seems to have struck a far-off echo of his very earliest attempt at a jewel, already premonitory of unusual originality and taste. This was the charming "Oeillet"—a furore among international *elegantes*—created by means of surrounding an antique porcelain carnation white, scarlet flaked, with a ruff of sharply serrated gold petals, placing at the heart of the flower one large stone of deep amaranth, and around it, on mobile gold stamens, a cluster of small diamonds, like dewdrops. The fantasy of a poet transmuted the plain and rather *bourgeoise* china flower—never intended for anything more exalted than the adornment of a Sèvres vase, and even that in rather doubtful taste—into a rare and precious bloom, charging it with all the glamour and fragrance of these Oriental carnations we see on the ancient Persian parchments, held in the spindle

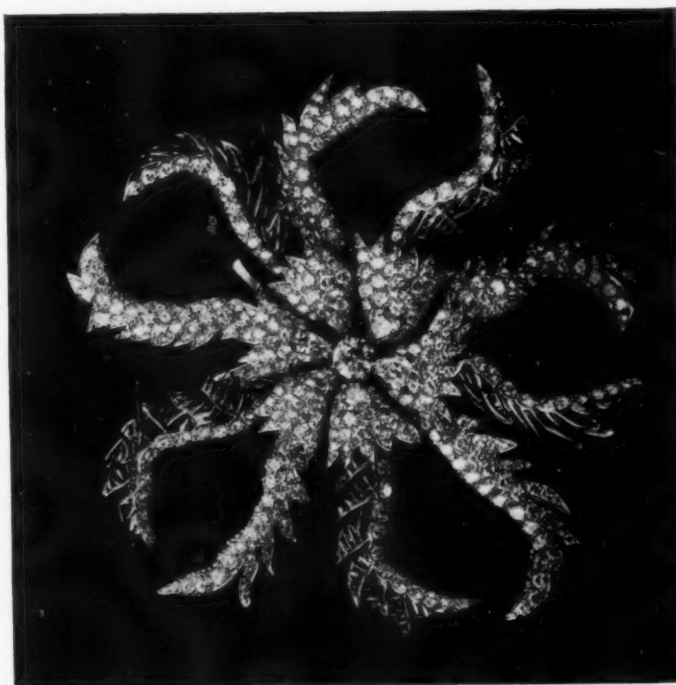


Fig. VIII. STAR: Gold, and platinum-set diamonds.



Fig. IX. PEGASUS: Gold, emeralds, yellow sapphires, amethysts, platinum-set diamonds.

fingers of the sultanas, or in the vases of turquoise of the mosques of Ispahan.

But the supreme test of the art of the jeweller, as it is the supreme parure of a woman, must always remain the necklace—and in our day and age, the great necklace must be, at least in part, of diamonds with accompaniment of emeralds, sapphires and rubies. To realise the difficulty of such an assignment, we must recall the paradoxical fact that the decadence of the art of jewellery can be dated almost exactly from the appearance of diamonds in preponderant amounts, when the use of precious stones displaced in general favour goldsmithing and enamelling. The knell was sounded in 1776 by the witty Comtesse de la Marck, when she wrote to Gustave III: "Il nous reste encore un ou deux sculpteurs et trois ou quatre peintres; la bijouterie va encore son train, mais bientôt elle finira, car on n'achète plus que des brillants." (We still have one or two sculptors left, and perhaps three or four painters; jewellery still continues in a fair way, but the end is in sight, for no one will buy anything else but diamonds.) A grand-niece of Mme de Maintenon, she had known the last, severe splendours of the court of the Sun King, when the influence of Spain threw upon fashions a cast of sombre magnificence; we can understand her lack of sympathy with the sparkling froth and bubbles of XVIIIth-century grace. Of more import is her spontaneous inclusion of jewellery among the fine arts (and she knew well of what she spoke, for none her perspicacious awareness that talented sculptors are always found in a smaller ratio to talented painters) and her penetrating comment that the use of diamonds would be the end of it as such. It is a paradox, for one would expect on the contrary that the availability of stones of matchless purity and brilliance would bring about a second Renaissance of the art of jewellery. This would no doubt have been the case had artists been given a free hand. But there were other, worldly factors; the great monetary value of the stones caused them to be meted out to the artist with relative parsimony and with an admonition to make with them as great a show as possible. There we find the explanation for the forsaking of the regal old fashion of setting, where stones, individually cut to shape and closely pressed together, were made to follow the design of the artist with absolute submis-

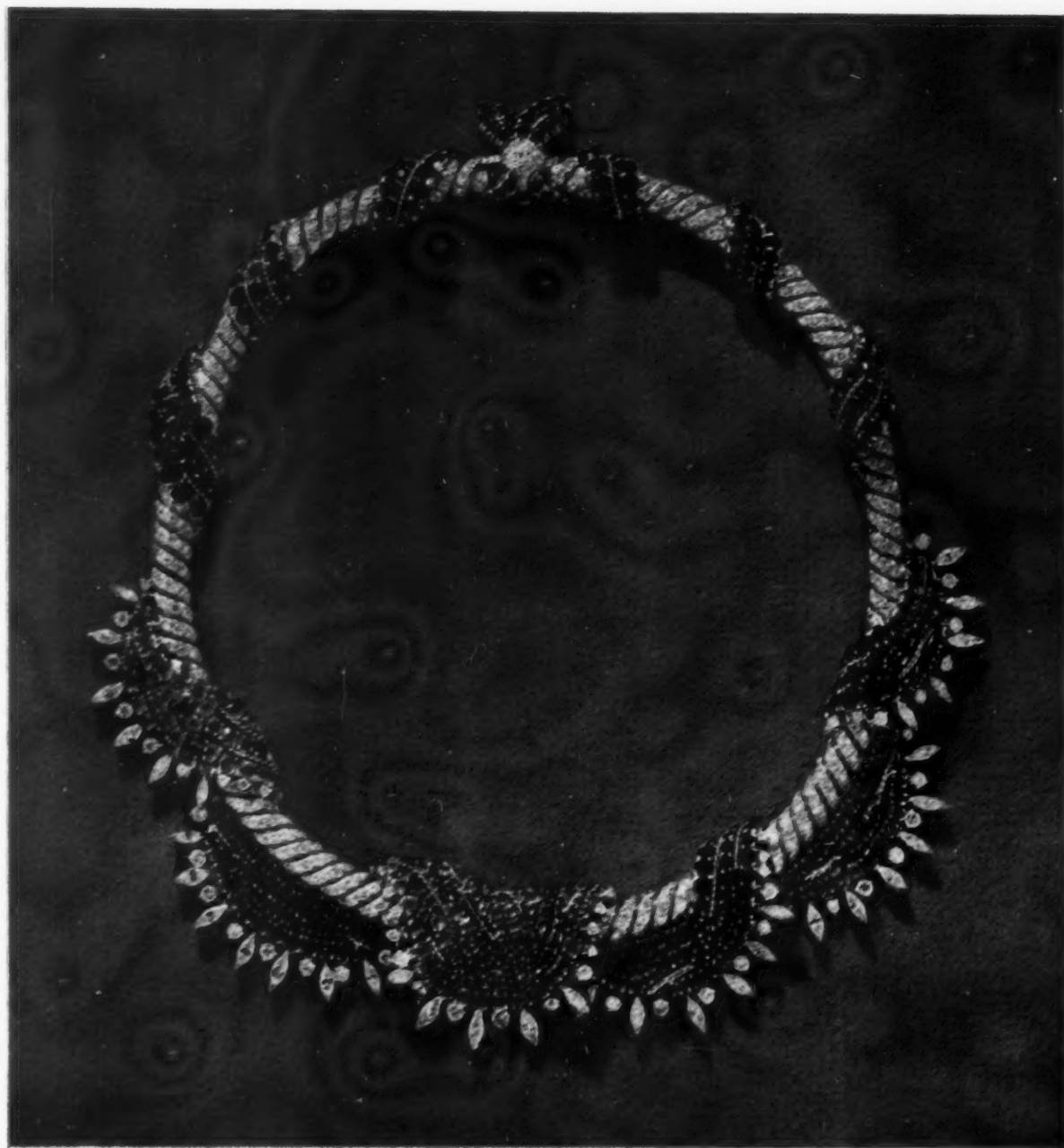
sion. This is why also, from the strictly artistic point of view, the admirable paste jewellery of that period must always rank immeasurably higher than its jewellery set with genuine stones, since in paste jewellery only could the artist give free vent to his inspiration without restraints of any kind. There were exceptions, *tours-de-force*, where the artist rose above this initial handicap, but for the general mass of jewels the rule holds good. (At the other extreme, in royal pieces lavishness is equally displeasing. The most famous example perhaps is the "Collier de la Reine," the great necklace offered to Marie-Antoinette, and which it is said she refused, saying that the country had greater need of a battleship than she of a necklace. As we know it from prints, this necklace, although a superb assemblage of matched stones, had actually very little artistic value. It was chiefly a garish display of wealth, originally intended for Mme du Barry—but the death of Louis XV had removed that possibility. Marie-Antoinette was a woman of exquisite taste, and it may be that in this instance abnegation did not require too much effort.) As the value of the stones increased constantly, and the cost of skilled labour became prohibitive, matters went from bad to worse, so that the stones were not cut for adaptation to a design, but the design must willy-nilly be adapted to make use of ready stones.

That Schlumberger is well aware of the ancient tradition, so long forgotten or neglected by jewellers, is proven by his frequent use of the ancient setting in all its orthodoxy. See, for instance, Fig. IX, "Pegasus," where it is used in the wings to indicate the upsweep and keenness of the pinion feathers, while in the rest of the body, where an effect of roundness was desired, an entirely different setting is used formed of pin-heads, or small round studs, of gold, riveting rosecut stones closely together. This setting has been used in the necklace illustrated in our colour-plate, to achieve an extraordinary suppleness in the linking of the stones that can only be compared to that of tricot—appositely so, since the theme of the necklace is the startlingly novel conception of a foulard kerchief twined in festoons around a plain rope cord. Exquisite purity and simplicity of design have raised this casual theme to the most formal elegance. The colour scheme of blue and green, interspersed with threads of gold in conjunction with diamonds, reminds us that Schlumberger was one of the main revivalists of the use of gold for diamond jewellery—an innovation that has breathed a new spirit in the creation of modern jewellery—even as he brought back to a place of honour unjustly snubbed stones, such as turquoise, aquamarine, tourmaline, amethyst.

This is, however, by no means his only contribution to the craft of his art. Even to date, his style—which could already, in a detailed study, be divided into several distinct periods of development—can be broken up for analysis into a number of elements. The plastic element, chiefly emphasised here, is paramount, but in addition mention should be made of the chromatic element, the asymmetric element (together with the mobile element, related to the asymmetric element in the sense that both tend to the expression of life and movement) and finally the technical element. Of this last, something has already been said previously in connection with the setting of stones. In addition to the pin-heads setting already mentioned—what might be called Schlumberger's *pointilliste* technique—the artist also makes use of a "lace" setting, where each stone is set as core of a crown of fine petals, joining at the tips in countless variations of uncanny delicacy. Drawn wire is also a preponderant element in his work, but is always used for the delineation of forms, as a web of which the voids seem almost concretely filled, so meaningful is the spatial pattern—a far cry from the usual superficial decoration commonly turned out with filigree.

The bracelet illustrated in Fig. XV offers a good example of this: the spindle-shaped motifs are marked by a sculptural sense of mass and weight, magically achieved merely by a knowing interlacing of drawn gold wire, light and flexible, with invisible articulations, so that the design

JEAN SCHLUMBERGER: CREATOR OF JEWELS



NECKLACE : Diamonds, emeralds and sapphires.

By JEAN SCHLUMBERGER.

Colour reproduction by Courtesy of Messrs. Schlumberger, Inc., Paris and New York.

flows in an unbroken line when the bracelet is clasped.

It would be doing Schlumberger incomplete justice, from the technical aspect alone, not to mention his sympathy for enamelling and the remarkable uses to which he puts it, with the sensitiveness of a painter. On a spangle bracelet a huge round aquamarine is posed, in the centre of a bow made of wide loops, ribbon-like, alternately of close-set diamonds and pale pink enamel; in a clip, a white sapphire is borne aloft by two great wings of pale blue enamel sparkled with minute gold dots; a daisy has a crown of pure white enamel petals, pressed close and even around a large, sun-like heart of topazes held together in a pin-point setting of gold.

It is unavoidable that the several elements present in the work of Schlumberger should frequently overlap. For instance, it is difficult to speak of his palette without mentioning the part played there by the use of gold together with diamonds and precious stones—and yet this could just as properly be discussed as a technical aspect of the work. Similarly, the use of various settings affects the appearance of the stones: in the clip illustrated in Fig. X, it can be seen even in the reproduction how the diamonds have lost the usual iciness through being placed closely together, star-dust fashion, on the convex petals: the effect achieved is that of sparkling, fluffy lightness, as of new-fallen snow, while yet there is a distinct suggestion of undercoursing life and sap in the swollen petals, and the small golden fronds rising in the midst of these inevitably suggest the tips of crocuses piercing through thawing rime. The large diamond at the centre, half-hidden by curving petals, forms a limpid pool of light; for its virginal loveliness, this jewel might

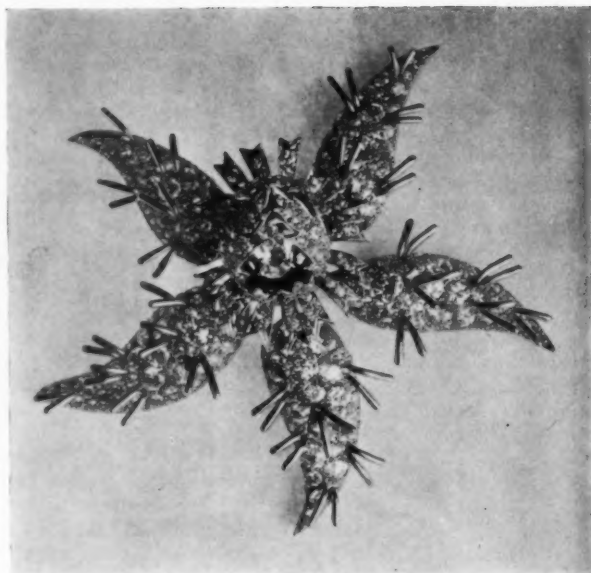


Fig. X. STAR OF SPRING: Platinum, diamonds, and gold motives.

well be called by its creator the "Star of Spring," *l'Etoile du Printemps*.

The piece illustrated in Fig. XI again is evocative of spring, and more specifically of these exquisite nosegays—small, tight, white and round as snowballs bursting into bloom—made of a multitude of the minute white blossoms of the trailing *Arbutus*, or sweet-smelling "Mayflower," which is held in such high estimation in the New England States, both for its loveliness and for its name—borne by the English bark that brought the Pilgrims to America, and which has come to stand for all that is fine and pure and strong in the heritage they brought to their adopted land. The Puritan flower here, in unaccustomed splendour, glistens with diamonds and is upheld on a calix of gold.

Another example of Schlumberger's use of regal gold and white—or more exactly, gold and *light*—is shown in the bracelet illustrated here (Fig. XII), which deserves special notice on other counts: it is almost Baroque in mood, and suggests the development of Schlumberger's style of recent years in America. There is a world, in more senses than one, between the exuberant fantasy of this magnificent piece and the crystalline purity of line of the anchor in Fig. I. An almost triumphant sense of joy and fulfilment sings out in the opulent garland of splendid, heavy fruits, more beautiful than flowers, laden with heathen sweetness and perfumes.

Here, as in all his creations, even the earliest, Schlumberger achieves his ends by various means, chief of which is virtuosity in the subtle art of asymmetry. This is no small

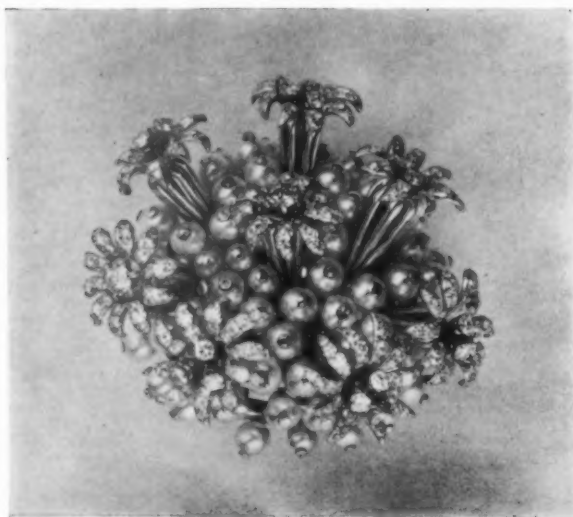


Fig. XI. CLIP: Gold, pearls, platinum-set diamonds.

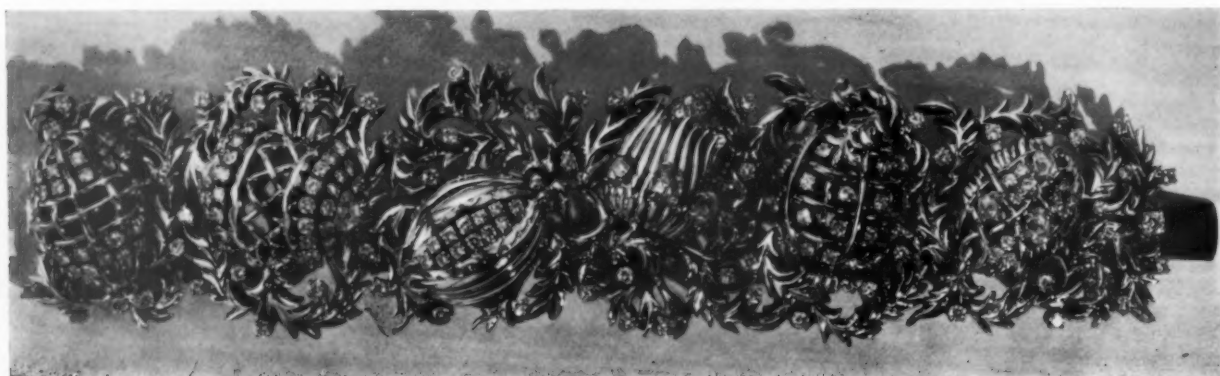


Fig. XII. BRACELET: Gold and platinum-set diamonds (slightly reduced).

JEAN SCHLUMBERGER: CREATOR OF JEWELS

praise, for asymmetry has been frequently attempted, ever since the advent of the Art Nouveau, at the turn of the century, but seldom achieved. What too often passes for asymmetry is nothing but a forced and mechanical practice, a maiming of symmetry, not a transcending of it. This can be easily detected by the simple expedient of holding a mirror to the object: it will then be seen that the two halves, the one concrete and the other reflected, complete each other and form one unit of dull and uninspired regularity. True asymmetry, on the contrary, passes this test victoriously. We then receive the impression of twin objects appearing side by side, but each one remains an independent unit. Asymmetry cannot be achieved by the primitive means of wilfully amputating the left or right half of a design; it must be basic, founded on spontaneous expression; above all, it must have the infinite subtlety and variety of life itself, as we find it in a flower or in a human face; it must be guessed and felt, rather than ascertained. Asymmetry of the true kind was not a discovery of l'Art Nouveau, nor even of the Rocaille style. It is always present in some measure in a work of art. One might call it the element of humanisation, or again, perhaps, the element of mystery—betraying both the frailty of the human hand and the pulsing brilliance of the human spirit.

But the final significance of an art is more than the sum of its parts. The plastic, chromatic, asymmetric, and technical elements found in the style of Jean Schlumberger must be traced to the main spring. And this, necessarily,



Fig. XIII. SHELL WITH CARNATION: Gold, amethysts, pink tourmalines, and platinum-set diamonds dotted with cabochon rubies.

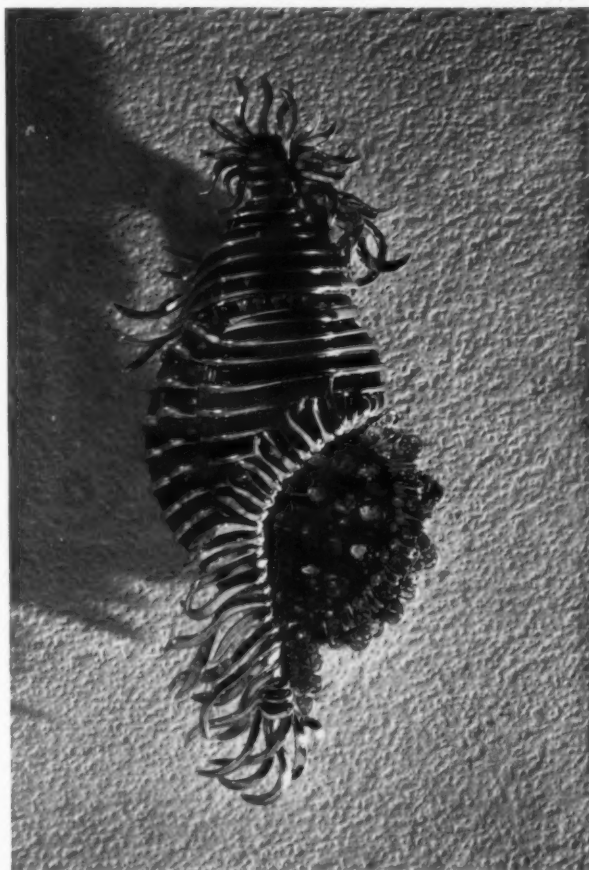


Fig. XIV. MOSSY SHELL: Gold, calibre cut sapphires and topazes, round tourmalines, platinum-set diamonds.

is the indefinable thing called "the vision of an artist." Sympathy with nature plays there a large part. Only a close and loving observer could have rendered with such faithfulness the delicacy of ferns, the sinuous grace of honey-suckle; only a poet could have felt the simple and perfect beauty of a sea-shell, whether fringed with marine moss (Fig. XIV) or overgrown with stray beach-pink (Fig. XIII); only an artist could have mirrored, in superimposition to all these, yet another phantom vision—the reflection of his own secret world—so that they are precious to us, both because they closely partake of reality and because they are utter, fantastic strangers to it.

All objects illustrated appear in actual size (excepting Figs. XII and XV, slightly reduced) and are reproduced by courtesy of Messrs. Schlumberger, Inc., Paris and New York.

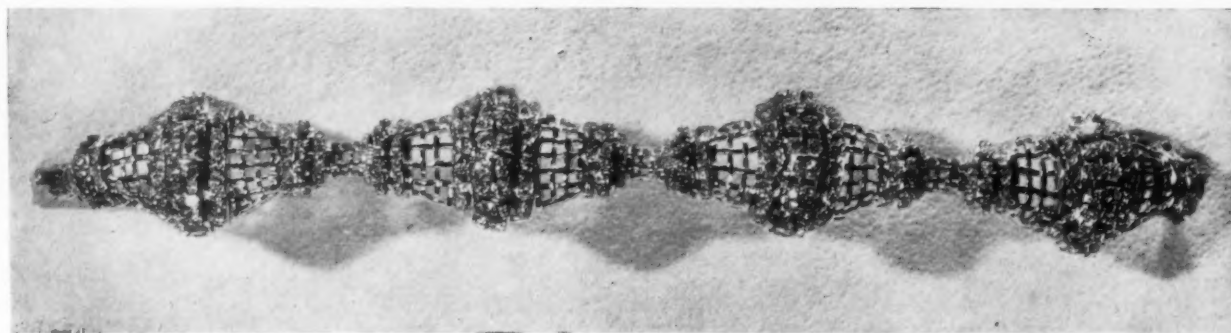


Fig. XV. BRACELET: Gold and platinum-set diamonds (slightly reduced).

THE SAMUEL H. KRESS COLLECTION at the M. H. De Young Memorial Museum, San Francisco.

By Professor Erik Larsen, Litt.D., M.A.

THE most recent gift of 39 paintings by Old Masters to San Francisco is only one among the many donations made during past years by the Samuel H. Kress Foundation. In fact, its give-away programme is of so wide a scope that it might be well to sketch in the background, as kindly furnished by Mr. Guy Emerson, director. (Further information was also drawn from the particularly well-written article recently published by Mr. John Walker, chief curator, the National Gallery of Art, Washington, D.C., "The Kress Collection and the Museum," *Arts Digest*, March 1st, 1955, p. 17 et seq.)

Mr. Samuel H. Kress is a native Pennsylvanian, who made a fortune by successfully building up the chain of department stores that bears his name. He first became interested in art some twenty-five years ago, and after some haphazard buying secured the advice and co-operation of Bernard Berenson, whom he met while vacationing in Italy. Discriminating acquisitions over the period have increased the holdings of the Kress Collection to more than two thousand paintings and sculpture, which Mr. Samuel H. Kress and his younger brother, Mr. Rush H. Kress, are cautiously distributing to worth-while institutions all over the country.

The whole story sounds like a tale from *The Thousand and One Nights* and is therefore well worth recounting for the sake of my European readers, who might otherwise tax me with exaggeration! I readily grant that the extent of American private philanthropy is well-nigh unbelievable.

After Mr. Mellon established our National Gallery, Mr. Kress presented in 1939 the new institution with a first group of 393 paintings and sculpture, offering thereby in Mr. Walker's words "one of the most complete surveys of the Italian Schools outside Italy." Subsequent substantial bequests from the same benefactor were received in 1944 and 1946, bringing thereby not only valuable additions to the Italian collections, but enriching the inventories of other schools as well. It is currently rumoured that a further most important gift due to Mr. Kress's munificence is to be made over to the National Gallery next year, at the occasion of the fifteenth anniversary of the museum's presentation to the Nation.

It is a well-known fact that, due to high building costs, wall space is at a premium in our American museums. Consequently, most galleries have more first-class paintings and objects in storage than is customary in Europe, and, like the Metropolitan Museum, have taken to farming out part of their reserves to less fortunate regional and provincial institutions. The situation of the National Gallery is still different. It was conceived as a show-case featuring the highest degree of quality art available in the country, but limited as to the quantity of paintings and sculpture to be exhibited there. There is space available for indisputable highlights only, whereas the harmonious development of the various painting schools necessitating inclusion of secondary works has to be left to other museums that rather stress the pedagogical approach. In order to make, therefore, the greatest number of art works available to the largest public, the younger Mr. Kress has conceived the idea of a regional gallery programme. Only the *crème de la crème* is to remain in Washington, while allocations consisting of releases from the National Gallery, implemented by special purchases or items belonging to the extant fund of the Foundation, are being distributed to such museums mainly that serve parts of the country where cultural centres are being expanded or newly set up.

The average donation consists of 35 works, and the fact that paintings weeded out by the National Gallery are included does not necessarily mean a lowering of standards.



Fig. 1. CESARE DA SESTO. Italian, School of Lombardy, 1477(?)–1533. Panel 100½ × 81 in. "The Madonna between St. John the Baptist and St. George."

To give an example of the riches pertaining to the Kress Foundation, I should like to cite one single instance: the Kress Collection owns no less than twenty-one Bellini paintings! It is thus easily understandable that there is hardly any competition between the National Gallery and the other galleries vying for Mr. Kress's bounty. In fact, Mr. John Walker has received unanimous praise all over the country for his unselfish and collegial attitude. At the same time, the Foundation is most fortunate in being able to draw on his wide experience, wisdom and altruistic counsel.

Up to now, Kress gifts have gone to the following institutions: Birmingham Museum of Art; Honolulu Academy of Art; Columbia Museum of Art; Denver Art Museum; Museum of Fine Arts, Houston; William Rockhill Nelson Gallery of Art, Kansas City; Isaac Delgado Museum of Art, New Orleans; Portland Art Museum; Seattle Art Museum; University of Arizona, Tucson; Philbrook Art Center, Tulsa; and finally the M. H. de Young Memorial Museum, San Francisco—main subject of to-day's article. Eight additional galleries will receive donations in the near future.

Dr. Walter Heil, director, De Young Museum, writes in the foreword to the catalogue of "his" Kress Collection, that when first queried some five years ago as to his specific wishes, he answered half-jokingly: "A Miniature National Gallery." What he meant was, of course, a judiciously selected group covering, if possible, the whole field of European painting, from the late Middle Ages to modern times; and astonishingly enough, a kind fairy provided him exactly with his heart's desire. The 39 paintings constituting the latest Kress gift highlight more than adequately the foremost periods of Western European

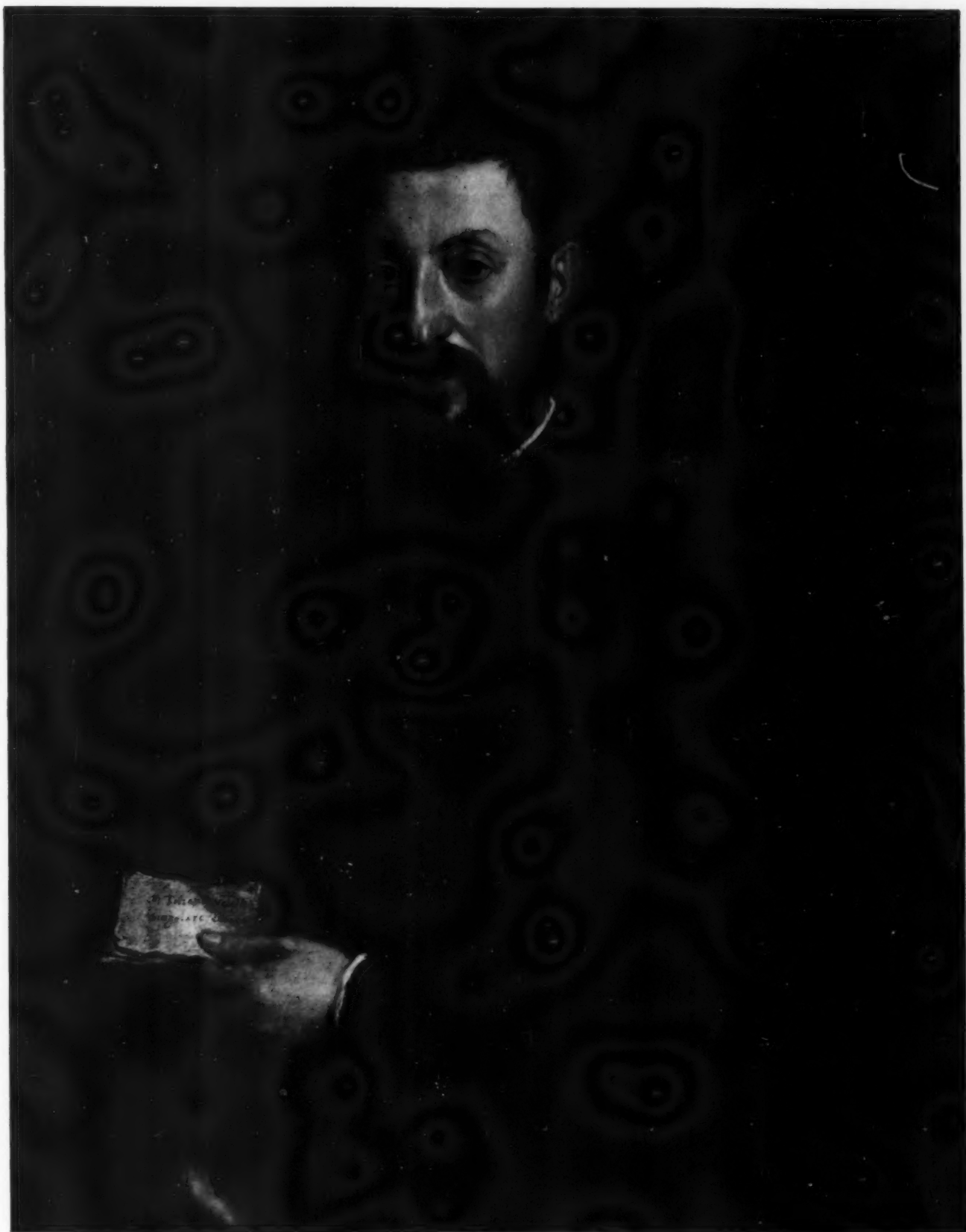


Fig. II. TITIAN (TIZIANO VECELLIO). Italian, School of Venice, shortly before 1490(?)–1596. Canvas $35\frac{1}{2} \times 28\frac{1}{2}$ in.
"Portrait of a Friend of Titian."



Fig. III. EL GRECO (DOMENICO THEOTOCOPULI). Spanish (Greek born), 1541-1614. Canvas 58 x 41½ in.

painting; I further hear that the collection is also most splendidly housed in three new, specially designed and equipped galleries. Incidentally, this seems to be the place for stating that although I was unable to travel to San Francisco for the inauguration I have been offered every opportunity for studying the paintings before their shipment to the west coast, at Mr. Kress's storage at Huckleberry Hill in the Pocono Mountains of Pennsylvania. My sincere gratitude for their kind co-operation and hospitality go, therefore, to Dr. Walter Heil; Mr. Guy Emerson, director of the Foundation; Miss Mary M. Davis, his untiring assistant; and to Dr. William E. Suida and Mr. Mario Modestini, Curator of Research and Conservator, respectively.

The Italian School begins, *comme de juste*, with primitifs on gold-ground. Siena, with its charming decorative style, spelling the transition from the hieratic Byzantine attitude to a more human, appealing approach, is represented by a medium-sized "Crucifixion" generally given to Luca di Tommè. The artist does no more belong to the generation of innovators, but bravely carries on the traditions of linear expressiveness prevalent in the art of Simone Martini. In a conservative surrounding such as the Sienese, the new spirit of the Renaissance rose but reluctantly and its initial suavity can still be observed in relatively late works such as "The Crowned Madonna Nursing Her Child," which several critics concur in considering the finest of Taddeo di Bartolo's Madonna paintings. Florence's share in the donation is even more notable. Chronologically, the earliest painting is a "St. Catherine," by Bernardo Daddi, that fuses Siena's dreamy mysticism with the love for reality of which the artist's master, Giotto, was the original Florentine exponent. The graceful half-figure of the saint, featured without her habitual iconographic attribute, the wheel, seems to date from c. 1335 and conveys impressively the image of an art on the threshold of new concepts, but still loath to break away from deeply ingrained traditions.

My allotted space being limited, I plead for my readers' understanding that a detailed description of all 39 paintings making up the Kress gift would lead us too far. Short of presenting a tiresome enumeration, there remains for me but to stress a few highlights—an ungrateful undertaking indeed, considering the care with which the whole *ensemble* was chosen.

A "Madonna and Child with Saints," by Maso, the artist who painted the frescoes in S. Croce, Florence, and was a pupil of Giotto, deserves special mention. It is painted with great care and technical refinement, and its attribution to Giotto originating with W. Suida does more effectively justice to the uncommonly fine little panel (18½ x 8½ in.) than the traditional appellation Jacopo di Cione. Fra Giovanni Angelico makes his bow with another small work, "The Meeting of St. Francis and St. Dominic," pertaining to a series illustrating the legend of St. Francis—now in Berlin. But it is Cesare da Sesto's important altar-piece of "The Madonna between St. John the Baptist and St. George" that constitutes one of the chief glories of the Kress gift (Fig. I). The painter describes his subject with glowing colours and in full possession of his craft. Although Leonardesque influences are prevalent in the work, Cesare successfully transposed them into a most personal artistic language and executed his commission with consummate skill. The altar-piece was probably painted c. 1514 for a church in Messina, and several pen drawings related to various figures in the painting are extant at the Morgan Library. Art history owes in this case a special debt of gratitude to Mr. Mario Modestini, who not only reconstituted the painting faithfully, but also transferred it from its original panel upon pressed wood—saving thereby the work from further deterioration. In view of its size (100½ x 81 in.) it was no slight undertaking, and Mr. Modestini fully deserves praise and congratulations for a job exceptionally well done.

A Venetian painter of the early XVIth century did the "Portrait of a Young Man Holding a Green Book," which used to be attributed to Giorgione by the late Sir Frederick Cook; Licinio, Cariani and Pordenone have been mentioned since as possible authors, and quite recently the erstwhile attribution has again been taken into serious consideration. Bernard Berenson, who saw a photograph after the painting's cleaning, calls it "one of the finest pre-Titian Venetian portraits in existence." Speaking of Titian, here is a portrait of one of his friends (Fig. II), signed "Di Titiano Vellio Singolare Amico." We still ignore the identity of the sitter; but the masterly treatment, sober and with the greatest economy of means, suggests an artistic maturity that Titian hardly attained prior to 1550. Two panels of the early XVth century, "Christ appearing to Mary Magdalene" and "The Resurrection of Christ," recall the art of the book illuminators. Stylistically, they belong to the international "soft" Gothic of the turn of the century, and for reasons of influences and interrelationship I am tempted to locate them in Burgundy. There is also a "Last Judgment" from the end of the XVth century, given by E. Buchner to an Austrian, probably Tyrolean, painter. A relationship with certain Schongauer engravings has been established, but nobody, to my knowledge, has hitherto remarked upon the fact that the figure of the praying Madonna is borrowed in its entirety from the famous pre-Eyckian "Last Judgment" of Diest, currently at the *Musées Royaux des Beaux Arts*, Brussels. Spaniards of the same period were very much taken with Flemish art, and made use of prototypes conceived by the Van Eyck brothers, Petrus Christus and Rogier van der Weyden. The latter's Munich "Annunciation" inspired an artist from Valladolid, whom we call the Master of the Retable of the Reyes Católicos, to nearly literal copying of the subject, while the "Adoration of the Christ Child," belonging to the same altar piece, draws on compositional elements borrowed from Dirk Bouts. A century later, Greek-Byzantine and Venetian style components were meshed into unearthly visions by an adoptive son. El Greco's "Saint Francis Venerating the Crucifix"

THE SAMUEL H. KRESS COLLECTION

Fig. IV. NICOLAS POUSSIN. French. 1594-1665. Canvas 39½ × 50½ in. The Israelites Worshipping the Golden Calf.



(Fig. III)—a symphony of silvery greys, conveys, by its deliberately distorted drawing and the cadaveric hues of the flesh tones, concepts of ecstasy and supernatural *rêveries*. The composition was frequently repeated by the artist, but the Kress version being fully signed, there subsists no doubt as to its authenticity. It was certainly most thoughtful of the sponsor to complete the gift by so noble a representation of the city's patron saint. No enumeration of the Spanish School of Painting could be whole without Goya; in fact, a very good example of his art was added to the collection. "Don Ramón de Posada y Soto" (Fig. VI) was a well-known



Fig. V. PIETER DE HOOCH. Dutch. 1629-1684(?). Canvas 26½ × 21 1/8 in. "Young Mother."

art connoisseur and later in life a president of the Supreme Court of Cadiz. When Don Francisco did his likeness he had not attained the apogee of his career yet, and likewise the artist was still fettered to court portraiture and safe formulas. The work dates from c. 1800, years before Goya tangled with pre-impressionism that made him the fore-runner and inspirer of Manet. However, "Don Ramon" is a solid piece of portraiture, smooth in technique and certainly most faithful and true to life as far as physical resemblance is concerned. The proud *caballero*, parading his cross of Charles III, is rendered with the utmost sagacity and psychological comprehension. Claude Lorrain is represented with a "Classic Landscape with Figures at Sunset," executed c. 1640, and corresponding with a drawing in the *Liber Veritatis* (Vol. 1, No. 81). The other great Frenchman, interpreting antique concepts and finally succeeding in ordering them into colourful harmonies—Nicolas Poussin—is shown here with a youthful work: "The Israelites Worshipping the Golden Calf," monogrammed N.P. and dated 1629 (Fig. IV).

Among XVIIIth-century paintings, the most outstanding canvas is Giovanni Battista Tiepolo's "Triumph of Flora"; amazingly rich in its gamut of colours, it is also remarkable by the exceptionally delicate and careful technique which draws it nearer to French contemporary works than any other of Tiepolo's canvases that I ever saw. The brilliant jewel quivers with reds, blues and yellows; it was presumably commissioned by Count Algarotti for the collection of Baron von Heineken. When engraved in 1765, Giacomo Leonardis added a verse:

"Mentre la Dea de' Fiori in occhio gira
Ride la terra, et dolce l'aria spira."
(While the Goddess of Flowers is here before us
The earth smiles and the breeze blows softly.)

The Northern Schools have only recently received proper attention at the Kress Foundation, and the choice open to museum curators is therefore less variegated. San Francisco nevertheless obtained an important Salomon van Ruysdael, signed and dated 1648, "River View of Nijmegen with the Valkhof"; a typical canal scene with an impressive sky; from the period when Van Goyen's souvenir was still most tenacious in the artist's conception. Dr. Heil may also point with pride to the "Young Mother," by Pieter de Hooch (Fig. V), a fine work from the master's maturity, which



Fig. VI. FRANCISCO DE GOYA Y LUCIENTES. Spanish, 1746-1828. Canvas $43\frac{1}{2} \times 33\frac{1}{2}$ in. "Don Ramon de Posada y Soto."



Fig. VII. JACOB JORDAENS. Flemish. 1593-1678. Panel
48½ × 37½ in. "The Holy Family."

after long slumber in a mid-western home came but a few months ago on the market with the Catherine Deere Butterworth estate. De Hooch is presumably the most personal among the so-called *petit-maitres*, given to realistic and humane rendering of Dutch middle-class every-day life, which he enveloped in a warm atmosphere. Sunlight filters in his paintings through the inevitable bull's-eye glass and is focused in the main figures. Although he superficially reminds us thereby of Vermeer van Delft, the latter's light effects appear far different in their cold and impersonal grandeur.

Last, but not least, there are a few Flemish masters. The art of the Southern Low Countries still plays the role of the neglected stepchild, due most probably to a lack of deep-felt appreciation and inner communication on the part of our art historians, who, in consequence, failed to arouse widespread public interest. Thus, it has to be said that whereas Dr. W. Suida's catalogue notes are competent and thorough concerning the other schools, they are less exhaustive with respect to the Flemish paintings. The signed "Holy Family" by Jacob Jordaens (Fig. VII) may serve as an apposite example. Presented by Mr. Kress to the San Francisco Museum in 1938 already, it has become well-known to specialists as a telling work from the master's youthful period. Dr. Suida correctly mentions its relationship to the signed "Adoration of the Shepherds" (Stockholm Museum), dated 1618, but places the "Holy Family" "... some years later." There is not the slightest stylistic evidence for a later date; furthermore, Dr. Suida completely neglects the specific opinion laid down in the recent standard work on the artist, where the painting is moreover recorded (Leo van Puyvelde, *Jordaens*, Paris-Brussels, 1953, pp. 30, 78, and *Cat. Rais.*, p. 189); the book contains the findings of one of the best connoisseurs in the field! Another case in point is the "Portrait of a Lady with her Little Daughter" given by the catalogue to Cornelis De Vos. The traditional attribution, primarily bolstered by written opinions emanating from specialists... in the Italian Schools, cannot be further

maintained. A recent cleaning produced anew the impasto technique and the vivid colour scheme of the young Van Dyck, exceptionally typical for his portrait style of c. 1618-20, and altogether different from the naïve and purely objective brush stroke of Cornelis De Vos, who should be judged from signed and dated works like the Brussels portraits of 1621 and 1622 if we want to obtain an impartial and unbiased concept of his true scope. I was fortunate enough to find that the Kress painting is a companion to the "Portrait of a Man," belonging to Sir Herbert Cook of Richmond; the latter was originally ascribed to Rubens, until R. Oldenbourg and G. Glueck restituted it to Van Dyck (cf. G. Glueck, *Van Dyck*, Klass. d. Kunst, p. 100). Further proofs definitely establishing Van Dyck's authorship shall be reserved for a separate article which I am going to devote to the entire problem of the young artist's portrait style.

Altogether, the Kress gift constitutes thus a significant addition and broadening of San Francisco's artistic patrimony. It is not the first, and we hope by no means the last of these most generous gestures by which American private initiative and philanthropy, looking back already on a well-established tradition, exert themselves in view of the spiritual uplifting and for the common weal of this great country.

COVER PLATE

This lovely portrait of a patrician young woman by Quentin Massys (1466-1530) has until recently been in one of the great aristocratic English collections. It reminds us again how great a portraitist this early Flemish master was, and proves that his art encompassed not only the masculine strength and intelligence of such famous Renaissance figures as Erasmus and Aegidius, but equally the charm of this exquisite unknown. Indeed, it belongs entirely to Renaissance humanism, and not to the Gothic past of Flemish painting, to the internationalism of the Antwerp School, of which Quentin Massys was virtually the father and of which he remained throughout his career the most revered member.

The first part of the XVIth century, when this was probably painted, was the period of that transition. Antwerp, the new centre of wealth and of art, was the rising city on the sea highways of the world. The old Guild cities—Louvain, from which Quentin Massys himself came, Ghent, Bruges—were in decline. He was the pioneer painter in that expanding world of Flemish prosperity, a man in touch with the new thought and new methods.

This girl with her rich velvet gown, her pearls and golden ear-rings, her fashionable Maltese terrier, and with a hint of peevish pride in her expression, is the new woman of that time of transition. One is tempted to think that it might be a portrait of that Aleydis van Tuyt, whose decision to marry only a painter and not a metal-worker, as Quentin at first was, caused him to change his trade that he might make her his wife. But this is fantasy, for neither the record nor legend tells who the sitter was, and Massys's portraiture belongs chiefly to this later period, after Aleydis had died. Suffice it that we have her picture with us to-day, its authenticity as a work by Quentin Massys confirmed by that doyen of art experts of this particular period, Dr. Max Friedlander. Paul Larsen, in whose possession the painting now is, himself an expert on Flemish art, is showing the picture in his Duke Street Gallery, the earliest among a number of other fine Flemish works.

RALPH WALDO EMERSON, born in Boston, U.S.A., 1803, died 1882, wrote on art: "No artist can quite emancipate himself from his age and country or produce a model in which the education, the religion, the politics, usages and arts of his time shall have no share. Though he were never so original, never so wilful and fantastic, he cannot wipe out of his work every trace of the thoughts amidst which it grew."

AMERICAN FURNITURE

In the home of Mr. and
Mrs. I. G. McDaniel,
Sierra Drive, Beverly
Hills, California

BY EDWARD H. PINTO

Fig. I. Exterior of Mr. and Mrs. I. G. McDaniel's charming home in Sierra Drive, Beverly Hills.



BEVERLY HILLS bears the same relationship to Los Angeles as the Regent's Park district does to the West End of London. The resemblance goes further, for many houses in Beverly Hills have their prototypes in Avenue Road, Regent's Park. The main difference is in the settings, for instead of plane trees, the avenues in Beverly Hills are lined with palms or olive trees, and gracing the gardens are bougainvilleas, camelias and many other flowering shrubs and fruits which in England can only be grown in sheltered spots or under glass.

In spite of all one hears about the fabulous homes of Hollywood film stars at Beverly Hills, stutish architecture is more the exception than the rule in the district. In general, it contains the homes of people of quiet, good taste, who appreciate and enjoy the best in design and workmanship of all periods and are unaffected by novelty which shows no improvement on the traditional. Such a home we are now privileged to visit. Fig. I shows the exterior of the McDaniel home, built in 1937. The roof is of weathered shingles, the stucco of the house a deep egg-shell colour and the casements and front door cocoa colour, which in the sunny climate of California adds up to a mellow and restful *ensemble*.

Although sunshine and soft breezes from the nearby Pacific are the daily lot in this area during three-quarters of the year, it can be cold enough for some artificial heat to be necessary; so the McDaniel home, in addition to being well insulated, is also central-heated through ornamental grilles set flush in the walls and provided with thermo controls. Wall and "trim" mouldings are kept to a minimum and are of simple sections throughout, leaving large areas of plain wall surface, painted in pastel shades, which set off to perfection Mr. and Mrs. McDaniel's fine collection of predominantly American XVIIIth-century furniture and complementary silver, porcelain, etc.

The staircase, entrance hall and living-room, which opens off from the hall on the right, are painted a pale rose beige and carpeted in light, unpatterned sage-green. To the left of the front door is the American

Queen Anne furniture grouping (Fig. II). All three pieces are constructed of solid Virginia walnut, and have shapely knees, gracefully curved legs and well-proportioned club or, as the Americans more appositely style them, Dutch feet. These fine chairs, which have "bell pattern" seats, appear to be identical with Plate 2115 in Nutting's *Furniture Treasury*. English chairs of this period, of comparable quality, had mostly discarded their stretcher rails by this time and had shallower seat rails and more shapely back legs, but there is something very homely about their more sturdy transatlantic cousins. On the card-table are cups and saucers of Oriental "Lowestoft" or Chinese export porcelain.

Opposite the chairs and flanking the archway which leads into the living-room, are two XVIIIth-century mahogany chests of drawers, with eagle mirrors hung above them. The chests have the accentuated overhang of top which is peculiar to American furniture of the period. One chest is of serpentine shape and the other is the reverse serpentine with concave centre, called in America an ox-bow, after the bow-shaped piece of wood forming the collar of a yoked ox.

The colour scheme of the spacious living-room (Fig. III) has already been mentioned. The patterned green brocade draperies have pelmets of the same material, but quilted. The comfortable furnishing continues the XVIIIth-century



Fig. II. Entrance-hall grouping of Virginia-walnut Queen Anne furniture.

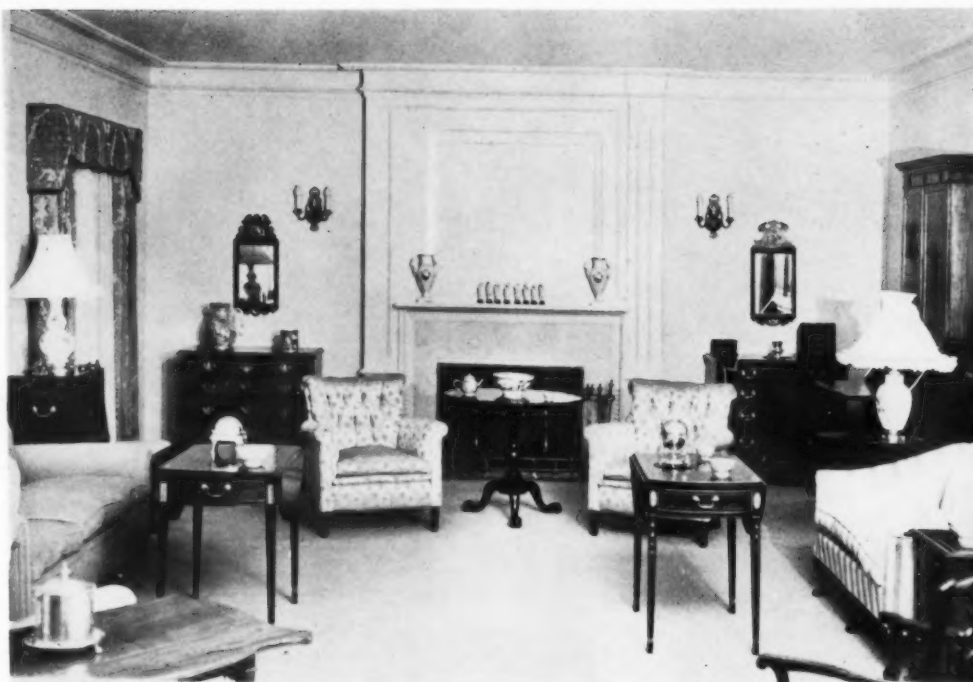


Fig. III. General view of the living-room, showing American Georgian mahogany furniture.

theme introduced by the entrance hall.

Fashionable Baltimore-made tables of the Hepplewhite period rarely have the outlines of the English spade foot. The legs continue the straight, tapering line right to the floor, but the foot is suggested by means of a horizontal inlaid band of satin or boxwood. This can be seen on the two mahogany Pembroke tables in the foreground of Fig. III.

The same feature, in modified form, shows in the left-hand cellarette (Fig. IV). I do not know of any exact European counterparts of these XVIIIth-century mahogany American cellarettes, constructed as chests on tables, two of which are in the living-room. The particularly interesting specimen on the left was found by Mrs. McDaniel in North Carolina, in which district most of these cellarettes were made. When purchased, it was so caked in grime that its inlaid decoration was obscured. Luckily, none of the inlay was missing and wax and elbow grease have now brought it into fine condition. The decorative use of thirteen stars signifies the period between the Declaration of Independence in 1776, when there were thirteen signatory colonies, and 1791, when Vermont was admitted to the Union as the fourteenth State. The chest and stand are made as separate entities, and the chest, which is divided into twelve bottle-compartments, is of solid mahogany throughout and has "through" dovetails exposed on the angles. Although this piece cannot be described as of the highest quality, the exposure of certain constructional features is not unusual on some very good American furniture of the XVIIIth century. It may be attributed, in some measure, both to a shortage of really outstanding craftsmen and a lack of fashionable society at the time, but some of it should be put down to a much more plentiful and cheaper supply of fine hardwood and more expensive labour than was available in Europe. These combined factors led to American construction throughout being "in the solid,"

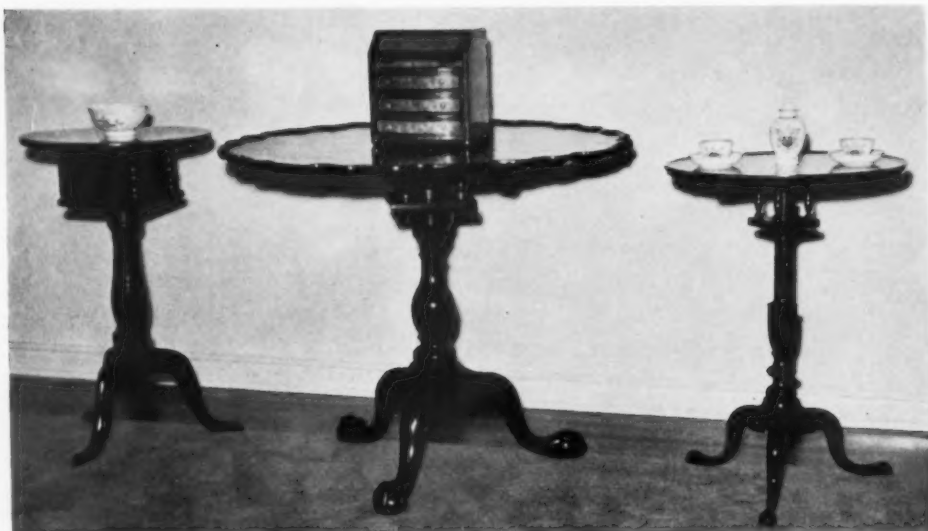
with no real reason for a veneer technique which automatically covered over joints. It is significant that today, when similar conditions prevail in England, these refinements of camouflage are omitted and a virtue is made of showing honest laminated construction unedged and leaving good jointing uncovered. For the reasons given above, American XVIIIth-century mahogany furniture, when inlaid, is usually inlaid into the solid mahogany and is not an applied marquetry of veneer, as on English furniture of the same period.

The cellarette on the right, though less elaborate and more conventional in its inlaid design, which is also cut into the solid mahogany, is a very fine quality piece, of lovely mellow colour. It is unusual in being constructed from solid curl mahogany. Although this configuration of grain, cut from the fork of a tree, is notorious for movement, here it has remained perfectly flat. The angles made by the lid top with its sides are rounded and the corners of the case are mitred, with concealed dovetails. The interior is divided into eight compartments. The solid drawer fronts on the separate table stand are much thicker than they would be on an English piece of comparable quality; they measure a full inch in thickness. The legs, as will be noted, come to an exceedingly delicate taper, giving a tiptoe effect. The



Fig. IV. This interesting type of inlaid mahogany cellarette, on separate table-stand, is peculiarly American.

Fig. VI. Three American Georgian pillar and tripod tables. The candle-stand on the left has a candle drawer sliding through between the pillars of the bird-cage.



top and the front are panelled by 1/16 in. light stringings. The centre medallion is inserted in a dark green background. The inlaid escutcheons and the husk inlays on the legs are all most excellently executed. The overall height is 36 1/2 in., width 21 1/2 in., depth 15 in. All three measurements are almost identical with those of the other cellarette. The handsome Philadelphia silver sugar bowl on the left-hand cellarette is by R. & W. Wilson, 1831, and the chalice cup by Lewis Cary of Boston, 1815. The imposing two-handled sugar bowl on the right-hand cellarette is by G. Eoff of New York, 1806.

Also worthy of special note in the sitting-room are the American Chippendale mahogany chair (Fig. V) and the three pillar and tripod tables (Fig. VI). The chair, which is of good colour, maintains the same characteristic of sturdiness noted in the Queen Anne examples in the hall. This feature is particularly marked in the semi-stump back legs, which are rounded on the back but square on the face, widening out at the foot to 1 7/8 in. The carved shells on the knees are repeated as a centre motif between acanthus leaves on the elegantly scrolled-top back-rail.

Of the three pillar and tripods, the candle stand on the left is the most unusual, with the original candle-drawer sliding through between the turned pillars of the bird-cage. Though obviously a simple, country-made piece, this is a great rarity and a delightful example of fitness for purpose. The bowl on it is Oriental Lowestoft. The 3-ft. diameter, well-patinated piecrust tea-table in the centre, with shapely claw and ball feet, is a much more sophisticated piece. The piecrust carving is shallower than on an English table. The

bird-cage is of the type which allows the top to tilt or be detached. The legs, at their junction with the stem, are carved with simple shields and flowers in low relief. The miniature bureau on the table is of



Fig. V. An American Chippendale mahogany chair. Carved shells of the knees are repeated as a centre motif between acanthus leaves on the elegantly scrolled back-rail.

English origin. The small New Jersey table on the right, with vase-turned stem and 20 in. diameter plain, circular top is interesting in that it has shrunk 5/16 in. in width since it was made, nearly 200 years ago. The Oriental Lowestoft tea caddy and cups and saucers on it bear an armorial design.

Passing to the dining-room, where the accent is Georgian mahogany, placed against ice-blue walls with a deeper shade blue for carpet, we find another of these typically American table cellarettes (Fig. VII) in the window corner. Its setting of French pleated antique Bemberg gauze, yarn dyed to match the walls, shows its good lines to great advantage and, incidentally, this blue is just about the best colour there is for giving a flattering reflecting tinge to silver or plate. The Matthew Boulton cake-basket on this



Fig. VII. This cellarette, in the dining-room, is of the Sheraton period. Unlike the two shown in Fig. IV, it has the chest and stand made as a single entity.



Fig. VIII. In the sun-room, a Pennsylvania dough-bin, a gracefully simple Windsor, a Staffordshire dish and a mellow sycamore dairy-bowl make a homely group against the warm, pinky shade of slash-grain pine boarding, arranged vertically above a horizontal green-painted dado.

cellarette and the fine silver on the sideboard look superb against this background.

This cellarette is larger than the other two pictured; it measures $29\frac{1}{2}$ in. in width, is 12 in. deep and $31\frac{3}{4}$ in. high. It differs constructionally from the others in that the chest and table are one; the corner posts, which continue downwards as legs, slightly project from the face of the panels, and this feature is repeated in the lid construction. The legs are inlaid with boxwood lines and husks and have English spade toes. The junction of the lid top with its framing is formed by an inlaid boxwood quadrant. The handles, although appearing too large for the design, are original and engraved with the *Sailing Constitution*, with the names below.

In California, a sun-room with an entrancing view through one side, consisting of slide-back windows, is a usual and well-used amenity, the centre of relaxation in the home. It should be a gay and informal room, with plenty of deep lounge chairs, low tables, books, television and general furniture which will stand up to hard wear. In the McDaniel's home it is all this, and the keynote is set by the wall treatment, the brightly bordered hand-braided wool rugs made by Mrs. McDaniel, and the carefully selected farmhouse furniture and mellow waxed treen dairy bowls.

The unusual but highly effective wall treatment (Fig. VIII) is in tongued, grooved and bead-jointed slash-grain pine boards, arranged vertically above a horizontal board dado. The dado is painted green and the vertical panelling above has been treated by a sparingly applied coat of white oil paint, which was rubbed off

before drying, just leaving the white specks in the grain and the joints. The surface was then processed to a warm, pinky shade by several coats of well-rubbed - in raw, boiled linseed oil.

The XVIIIth-century Pennsylvania bread-tray, or dough bin as we call it in England, is illustrated in Fig. 890 of *Nutting's Treasury*. The Staffordshire platter, with view of Newbury, Hudson River, was made by Clews between 1829 and 1836, at Cobridge, England, and figures in the collection of American historical views made in Staffordshire china.

If, in some instances, American period furniture lacks the refinements of English, in Windsor chairs the reverse is the case. Although showing their English ancestry in every

line, the best American Windsor reached a perfection in grace and simplicity of line, fineness of section and charm of turnery which our Windsor-chair makers rarely equalled. In Fig. VIII the late XVIIIth-century saddle-seated, braced-back Windsor is as comfortable as it is easy on the eyes, and its one-piece, backward-tilting bow and arms of springy ash give just the right support.

Upstairs, in Mr. and Mrs. McDaniel's light and airy bedroom, the colouring is like a breath of spring, with pale green walls and bedspreads, dusty-rose carpet and draperies



Fig. IX. In Mr. and Mrs. McDaniel's bedroom nearly all the furniture is XVIIIth century, and of curly fiddle-back maple, which has bronze ripples dying into a honey-coloured background. This handsome New England highboy shows the natural beauty of this wood.

and bed frills of faille silk in a floral design. Here, most of the furniture is XVIIIth century, of curly fiddle-back maple, which has almost bronze ripples, dying out into a honey-coloured background. It is undoubtedly one of America's loveliest and most stable native woods, and its light colour makes it particularly pleasing for bedroom furniture. A turned and reeded curly-maple corner-post of one of the modern twin beds, designed in harmony with the period furniture, can be seen in Fig. IX.

The wonderful sheen and liveliness of the curly figure of the maple is well exemplified in the New England highboy in the same picture. All the maple is used solid; there is no veneer. The sunburst carved into the front of the centre bottom drawer is a very effective and typical American ornamentation. In some examples, it is not such a clear-cut design and is more a stylised shell. In spite of the high grade of this piece, the dovetail blades of the drawer rails are cut right through and exposed on the ends. Note the unusually pronounced pad and slender ankle of the club foot. It speaks well for maple and the long-dead craftsman's choice of grain that such thin legs have been able to carry so much weight for two hundred years. In America, the time lag in design would date such a piece as this forty or fifty years later than in England, and the same remark applies to the Braganza-toed American chairs, which were probably made about 1720. The fact that these chests on slender-legged open stands continued to be made much later in America than in England is doubtless one reason why there are more survivals there. There are, however, two other important contributory causes for this: our chests on open stands came into the walnut period, and walnut is not as strong or long lasting as mahogany or maple, nor were there so many wealthy people of fashion in America at that time, and it must be sadly admitted that the fashionable caprices of the wealthy are responsible for as much destruction as is carelessness and neglect.

In addition to the highboy, there are two very lovely fiddle-back maple chests, without stands, in the same room.



Fig. X. Here is an XVIIIth-century maplewood chest with more of the fiddle and less of the curly marking. The simple rounding of the edges of the solid drawer-fronts produces a beautiful light and shade across the ripples.



Fig. XI. A magnificently carved mahogany four-poster is the centre of the guest room. The closed bonnet-top highboy is of rich, dark cherry-wood. It is a very well-proportioned and finished example. The carving of the three flambeaux and the two sunbursts is crisp, well proportioned and restrained.

One of these, dating from 1750-60 and carrying more examples from Mrs. McDaniel's collection of Oriental Lowestoft porcelain, is shown in Fig. X. It is 53 in. high and 39 in. wide. The solid maple drawer-fronts are thumb moulded, which creates most effective highlights in the fiddle-back. The drawer sides are of chestnut. To the right of this very fine chest there is a doorway which leads to Mrs. McDaniel's dressing-room. The dressing-room is the first of a series of ancillary rooms, running parallel to the master bedroom. Mrs. McDaniel's dressing-room opens into her bathroom, which in turn communicates with her husband's dressing-room; this in turn leads into his bathroom, beyond which is a communicating guest room. It is there that we have our last view of this charming home.

A magnificent mahogany four-poster dominates this room. Its columns, as can be seen from Fig. XI, are very finely turned and carved. The most unusual carving is that of the naturalistic, downward-pointing leaves, separated from each other by florettes. The quilted bedspread and the draperies are burgundy-coloured. The walls are painted a pink blush, against which stand out an XVIIIth-century serpentine mahogany chest of drawers and the fine New England closed bonnet-top highboy of rich dark cherry-wood. It dates from 1740-50, and is a very well proportioned and finished example. The graduation of the drawers is excellent; the flambeau finials are in good scale and crisply carved, as are also the full and half sunbursts on the top and bottom drawers respectively.

(Photographs by W. Lawrence Freeman.)

LOVE IN DISGUISE

BY THE LATE LORD FISHER

THOSE of you who were among the 7,000 visitors to the Festival Exhibition of Chelsea China, staged by the Chelsea Society at the Royal Chelsea Hospital in June, 1951, may remember a cabinet of small winged Cupids catalogued as "Love in Disguise."

These attractive little figures are of particular interest because some are marked with the red anchor, and others with the gold anchor. Thus they assist us to date with accuracy the transition by Sprimont from the fashions of Meissen to those of Sèvres.

The art of making porcelain, or translucent earthenware, was discovered by the Chinese, probably in the early days of the Sung Dynasty (960-1259), and reached perfection during the reign of the great Manchu Emperor K'ang Hsi (1662-1722). When the Dutch East India Company began to import these wonderful and mysterious wares, in the latter part of the XVIIth century, the European potentates vied with one another in acquiring the finest specimens. Thus Augustus the Strong (1670-1733), Elector of Saxony and King of Poland, spent money so recklessly that one of his nobles, Ehrenfried von Tschirnhausen, was led to declare that China was the "bleeding bowl of Saxony." Encouraged by the Elector, von Tschirnhausen set himself to discover how porcelain was made; so that these expensive wares could be produced at home, in Saxony. In course of time he divined that the secret lay in fusing together, at a very high temperature, a refractory heat-resisting clay and a pulverised felspar rock, when a chemical interchange takes place between the various silicates composing the mixture and it becomes porcelain. He was unable to achieve the necessary high temperature, till a young alchemist named Bottger built for him a kiln capable of creating a temperature of some 1,500 degrees Centigrade. Thus, together, they produced porcelain, in 1708; soon after which von Tschirnhausen died. Bottger continued the experiments; and in 1710 the Royal Saxon Porcelain Manufactory was established inside the fortress of Meissen, some fourteen miles from Dresden, so that outsiders could not find out the secret of the manufacture.

The teething troubles of the factory lasted until 1720



THE CRIPPLE
Chelsea Red Anchor Mark.
About 1754.



DRUMMER
Chelsea Red Anchor Mark.
About 1754.



MONEY-CHANGER
Chelsea Red Anchor Mark.
About 1750.



MUSICAL-BOX PLAYER
Chelsea Red Anchor Mark.
About 1754.

when a deserter named Stolzel returned repentant from Vienna, bringing with him a young enameller named Johann Gregor Herold (1696-1775) who was soon appointed to take charge of the painting. He broke away from the Chinese tradition which had so far obsessed the factory, and created unaided a European style of decoration, using a wide range of enamel colours which he himself perfected. Plain table-wares, especially breakfast services, were at this time the commercial stand-by of the factory. These were painted by Herold in astonishing variety. He paid little attention to the shapes, which were still mainly based on Oriental patterns.

A second revolutionary change in the nature of the products of the Meissen factory followed the appointment as chief modeller, in 1733, of Johann Joachim Kaendler (1705-1775) who introduced a European style of relief-decoration and figure-modelling. This was essentially capricious in its turbulent energy, and was set off by most audacious colouring. Kaendler is best remembered as the creator of the great family of "Dresden figures." It had long been the custom at the German Courts to decorate the banquet table with centre-pieces and figures made of sugar or wax. Kaendler's porcelain figures supplanted these, as they showed off so much better under artificial light. Most of them were made between 1740 and 1750, and deservedly won great popularity throughout Europe.

CHELSEA ARTIFICIAL PORCELAIN

This popularity naturally led to the foreign potters' trying to copy the Meissen wares. In this country a porcelain manufactory was started at Chelsea by a Huguenot silversmith named Nicolas Sprimont. He has left it on record that he was attracted to ceramics "from a casual acquaintance with a chemist who had some knowledge this way"; probably another Huguenot named Thomas Briand.

In 1743 Briand had exhibited before the Royal Society "several specimens of a sort of fine white ware made here by himself from native materials of our own country." He was introduced by the secretary of the Royal Society, Dr. Cromwell Mortimer, M.D., himself a resident of Chelsea. So it seems probable that Briand had carried out his experiments at Chelsea, and had thus come under the notice of Dr. Mortimer.

The Chelsea factory was apparently started in 1745, as we know of several small cream jugs (copied from a silver original made by Edward Wood and bearing the London hall-mark of 1737), which have the name "Chelsea," and the date "1745," and a triangle mark, all incised under the base before firing. They were probably marked in this way to advertise the establishment of the factory.

It has been claimed that the incised date on one of these cream jugs is 1743, and not 1745. The claim is based on the existence of two flaws in the paste, one on either side of the last numeral of the date. We know of several of these 1745 dated jugs, and the incised numerals are so alike that they were all probably the work of one hand. On all these dated jugs the numeral 5 is very characteristic. In each case the top cross-member slopes downwards, as much as 45 degrees; and as the upright member of the numeral also slopes quite a lot, the top cross-member of the numeral 5 is more vertical than horizontal. The flaw on the right-hand side of the last numeral lies at a similar vertical angle, and is connected with the tip of the upright member by the commencement of what would have been the sloping cross-member of the last numeral, had it not been obliterated by the flaw.

There is no such connecting link between the tip of the upright member of the last figure and the left-hand flaw, which is claimed to convert the last figure into a 3. If your imagination permits you to formulate a 3 from these disjointed elements, such a figure 3 would be out of all proportion to the other three figures that form the date.

A careful examination of a dozen or more of these "Goat and Bee" jugs has shown that they were fashioned from more than one mould, so that it is quite possible that one of these moulds was actually used by Briand to make one of the "specimens" shown to the Royal Society in 1743. But why should he have dated it? No one suggests that Briand had started a factory as early as 1743; or that he had any need to advertise his experimental wares as early as 1743.

It was no doubt for similar advertising purposes that Crowther and Weatherby circulated the attractive Bow inkstands, inscribed "made at New Canton," and dated 1750 or 1751. They were Far Eastern merchants, and Crowther apparently had himself been to Canton. So when they built their new factory at Stratford-le-Bow, on the Essex side of the River Lea, they modelled it on the lines of a Chinese porcelain factory which Crowther had visited. Examples of their inkstand may be seen in the British



GIRL PLAYING HURDY-
GURDY
Chelsea Red Anchor. About 1754.



GALLANT
Chelsea Gold Anchor Mark.
About 1761.

Museum, the Victoria and Albert, and the Fitzwilliam at Cambridge.

THE RED-ANCHOR SALE CATALOGUES

When he had got his factory well established, Sprimont held a sale in the spring of each of the years 1754, 1755 and 1756, at which he offered "the curious productions of the previous year." These sales were conducted for him by Mr. Ford, at his "great room, the upper end of St. James, Haymarket." Fortunately, one copy of the catalogues of the sales of 1755 and 1756 have survived, and are now preserved in the British Museum. A close scrutiny of these invaluable catalogues shows that the wares offered in the



MUSICAL-BOX PLAYER

CHIMNEY SWEEP

SCULLION

All four Chelsea Gold Anchor Mark, and all four about 1758.



DRUMMER

spring of 1756 were mostly repetitions of those offered in the spring of 1755; so we may take it that the wares offered in 1754 were much the same.

Most of the figures offered at these sales are known to us; a few are unmarked; the others are marked with the red (occasionally brown) anchor; but never with the gold anchor. The most striking feature of the sales is the large number of lots described as "Beautiful small Cupids, for Desert." In the 1755 sale there were 11 lots, covering 52 such figures; and in the 1756 sale, 73 lots, covering no fewer than 292 figures. In the "Festive Publication," published in 1910 to celebrate the 200th anniversary of the founding of the Royal Saxon Porcelain factory, the editor, Dr. Berling, wrote: "Kaendler was quite in his element when creating those robust little Cupids in all imaginable impersonations, poses and costumes. They breathe such original freshness and life, and are so boldly and humorously conceived, that they conquered the world in a trice."

In emulation of the success achieved at Meissen the competing Continental factories were subsidised by their respective States—Chelsea was not so fortunate. However, the Duke of Cumberland, who took much interest in the development of the Chelsea factory, instructed his secretary, Sir Everard Fawkener, to get in touch with Sir Charles Hanbury Williams, Minister to the Saxon Court, about providing Meissen models. As a result, "many imitations were made as well as in forms as in paintings," and these we know as Red-Anchor Chelsea.

The popular Meissen Cupids inspired Sprimont and other potters to make so many imitations that it came to be said that no gentleman's cabinet was complete without an array of them. They had no wings. Examples of these are illustrated on Plate II of the *Cheyne Book of Chelsea China* of 1924. They must not be confused with the numerous inferior Cupids produced at Derby.

RED-ANCHOR WINGED CUPIDS

These are much rarer. In the 1755 sale catalogues are 14 lots covering 76 such Cupids. For instance, Lot 18 of the third day's sale reads as follows:

"Six beautiful small figures of different sorts, representing Love In Disguise, for Desert." By different sorts was meant, engaged in different occupations. In the 1756 Sale Catalogue there are 10 lots, covering 56 such Cupids, Lot 38 of the fourth day's sale reads: "Six beautiful Cupids, representing Love in Disguise, playing on different sorts of music, for desert." We know of only five of these red-anchor winged Cupids. They are: Drummer, Musical-box Player, Money-changer, Cripple, Girl playing Hurdy-gurdy.

We reproduce from Zimmermann's *Meissner Porzellan* a coloured plate of a vase of about 1750, formerly in the Schloss Museum, at Berlin. It will be noticed that the Chelsea "Drummer" is an exact imitation of one of the two figures with which Kaendler decorated the vase. The other figure, of a Lawyer, is of the same character as the Chelsea "Money-changer."

These winged Cupids must have been about the last figures marked with the red anchor. As we shall presently see, the same series were offered for sale when Sprimont resumed work after his first illness, but they were now marked with the gold anchor. The red anchor examples have a plus quality of their own. As a rule there is not much colour about them. Their broad hats are black, thus emphasising the beauty of the sensuous creamy paste. The flesh is untinted, save for a touch of pink on the cheeks. The rococo scrollwork on the base is usually, not always, outlined in gold, but is otherwise undecorated, save for a suspicion of verdure under the feet. The underside of the base is flat, and ground down to make it set level.

It is fortunate that Chelsea lagged a few years behind the productions of Meissen, or we should not have possessed the peerless range of red-anchor figures which are "among

the masterpieces of all ceramic art." Many of them are "imitations" of the Meissen figures of the 1740 to 1750 decade, when Kaendler and his assistants were, as yet, uninfluenced by any outside foreign schools of thought. Most of the Meissen "Sets" of this period can now be seen in the Fitzwilliam Museum, Cambridge.

No doubt Sprimont himself modelled many of the red-anchor "imitations" of Meissen wares and figures made between 1751 and 1755. Apart from what Sir Charles Hanbury-Williams loaned him from his china at Holland House there is proof that Sprimont purchased a quantity of Meissen models for his artists to copy. At the height of his production, in 1754-1755, Sprimont informs us that he "employed at least one hundred hands, of which is a nursery of thirty lads, bred to designing and painting."¹

His wife, Anne Protin, thus describes how Sprimont "brought his Manufactory to a very flourishing and prosperous condition. He had, by his superior skill and taste in the arts of drawing and modelling and painting, instructed several Apprentices, Workmen and Servants therein; so that they were capable of executing the porcelain in the highest perfection."²

In 1753 a Frenchman named Bouquet visited London, and this is what he wrote about the Chelsea factory:

"On trouve aux environs de Londres trois ou quatre Manufactures de porcelaine, celle de Chelsea est la plus considerable. Un riche particulier en soutient la dépense; un habile artiste François fournit ou dirige les modèles de tout ce qui s'y fabrique."³

The *riche particulier* was, no doubt, Sir Everard Fawkener and Sprimont who supplied the models. Burnsall, the auctioneer, endorsed Bouquet's appraisal of Sprimont as being *habile* by describing him as "ingenious;" which, according to the Oxford Dictionary, means "showing cleverness of invention or construction." No doubt Sprimont derived much good advice, and even assistance, from his intimate friend the famous sculptor Roubiliac, for whose daughter he stood god-father in 1744. It has been suggested that it was Roubiliac who modelled the superb set of "Senses," offered in Lots 13, 23, 34, 50 and 63, on the eleventh day of the sale of March, 1755.⁴ Dr. Bellamy Gardner considered that the white raised-anchor figure, "The Gardner's Companion," shows the same technical rendering as Roubiliac's statue of Eloquence in Westminster Abbey.

At some time in the earlier 1750's Sprimont engaged one Joseph Willems of Tournai in Flanders, to assist him in the modelling. We read in the *Universal Director* of 1763 as follows: "Williams, Joseph, Modeller; at the Brussels Coffee House, Chelsea. This Artist teaches drawing and modelling, and has modelled for the Chelsea China Manufactory for many years." He died in 1766; his wife had predeceased him in July, 1764.

Even if Williams had entered Sprimont's service before 1756 it is improbable that he had by then achieved any independence at the factory. One of the Chelsea workmen, Mason by name, records that when he fell sick, "Sprimont travelled about England, and the manufactory was shut up about two years; for he neither would let it, or carry it on himself."⁵ Mason went to work at Bow for two or three years before returning to Chelsea.

When Sprimont fell sick in 1756 he acquainted the public that the Chelsea Porcelain Manufactory had been much retarded by his illness; but that "several curious things had been finished, which would be exposed to sale at the warehouse in Piccadilly." He thus postulated that no new work was being undertaken. If Willems was then in Sprimont's service he no doubt busied himself giving lessons in drawing and modelling at the Brussels Coffee House while the Chelsea factory was closed.

¹ King, *Chelsea Porcelain*, page 34.

² *English Ceramic Circle Translations*, Vol. 2, page 140.

³ King, page 32.

⁴ George Savage, *18th Century English Porcelain*, Plate 18a.

⁵ King, *Chelsea Porcelain*, page 33.

GOLD ANCHOR

The question naturally arises as to why, and when, Sprimont forsook the tense strong baroque style of the Meissen products of 1740 to 1750, which imbued so many of the red-anchor wares and figures; perhaps the finest artificial porcelain ever to be made anywhere in the world. To find an explanation we must see what had been happening at Meissen.

In 1749 the Infanta Maria Josepha, eldest daughter of Augustus III of Saxony, married the then Dauphin of France; and in 1750 Kaendler was sent to Paris with a belated wedding present. This consisted of an elaborate Meissen console-table and mirror-frame, both of which were destroyed during the French Revolution. During a somewhat protracted stay, Kaendler became imbued with the methods and manners of the factory at Vincennes, of which the Infanta was the patroness.

On page 117 of his comprehensive book on "Dresden China," Honey describes the softening effect that Kaendler's sojourn in France had on the character of the Meissen productions. "The change of taste shows itself above all in the colouring of the figures. The strong hard red and yellow tended to disappear; the fine black was used more sparingly, and the colouring in general was

dominated by pale yellow and mauve. The massive forms have given place to more slender but still immensely vital and heroic figures, turning about with superb gestures and flourishes. Here we have the genesis of the style associated in England with the late Gold-Anchor Chelsea."

It would appear that by 1754 Sprimont had become aware of the modification that had taken place in the Meissen productions, and himself began to toy with the idea of imitating the more ornate fashions of Vincennes. On the

sixteenth and last day of the 1755 sale, on Tuesday, March 27th, Lot 71 was "A large, round Tureen Cover and Dish, of an exceedingly rich BLUE ENAMEL, with gold flowers, etc." In the 1756 sale there were eight such lots "of a fine Mazarine Blue, richly chas'd and gilt." We are familiar with a number of Chelsea wares decorated in this manner. They are invariably marked with the gold anchor. This

blue was an imitation of the *gros bleu* first used at Vincennes in 1749, and named after Cardinal Mazarin, the famous Minister of Louis XIV.

The year 1756, in which Sprimont first fell sick, was a momentous one in the history of European porcelain. In September of that year, Frederick the Great once more invaded Saxony and occupied Meissen, as he had done in 1745. On his approach the kilns were destroyed, and the Meissen production ceased until the end of the Seven Years' War in 1763.

It was in 1756, too, that the government of Louis XV took over the factory at Vincennes and established a new Royal factory at Sèvres, on a site purchased from the Marquise de Pompadour. Under her patronage the new factory was run regardless of expense. No other factory was permitted to make use of gilding, nor of certain enamel colours. Only winged

Cupids were permitted to be imported into France from Meissen, and these were used as prizes in the Cotillon.

Meissen continued to influence the Chelsea figures down to the time that Sprimont finally retired from business in 1763.

We know of nine examples of "Love in Disguise" Cupids that were marked with the gold anchor: Drummer, Musical-box Player, Farmer, Scullion, Chimney-Sweep, Pastry-Cook, Camp Follower, Gallant, Bagpipe Player. The first two are



MEISSEN VASE. About 1750. Formerly in Schloss Museum, Berlin. Reproduced from Zimmermann's *Meissner Porzellan*.

LOVE IN DISGUISE

identical in form with two of the red-anchor models, except for certain minor details. They are more brightly decorated. Their flesh is tinted all over, not only on their cheeks. Their broad-brimmed hats are no longer black, but are coloured red, or pink, or blue or brown.

Their bases and supports are decorated with coloured flowers and foliage; and underneath they are concave, so that the figures rest on the brim only.

We also know of two unmarked Chelsea winged-Cupids which seem to be intermediate between the red- and the gold-anchor models. They may have been among the "curious things" that were "finished" in 1756. One is of a "Girl Playing a Hurdy-gurdy" and the other of a "Girl with a Child in a Cot."

The underside of their bases is flat as in the red-anchor examples; but the flesh is tinted, and the bases and supports are decorated with applied coloured flowers and foliage, as in the gold-anchor examples.

we learn that the new ground colours included pea-green, purple and crimson, the latter being an attempt to imitate the *rose pompadour* of Sèvres. Sprimont tells us that he had found these new colours "at a very large Expense, incredible Labour, and close Application." He also made much use of lavish gilding.

A recurrence of his lameness in 1762 compelled Sprimont to "decline to carry on, and to retire further into the Country," to Richmond in Surrey, where he resided until his death in June, 1771.

He left the conduct and management of the business mostly to his wife, and the servants and workmen who had usually been employed by him. Chief among these was Francis Thomas, an impecunious clerk who had been Sprimont's book-keeper since about 1752. As Madame Sprimont was incapable of inspecting the accounts, she had to depend on the verity and honesty of Thomas. He took advantage of this freedom to conduct the business for his own profit



PASTRY COOK.
Gold Anchor Mark. About 1758.

GIRL PLAYING A HURDY-GURDY.
No mark. About 1756

CRIPPLE.
Red Anchor Mark. About 1750.

THE GOLD-ANCHOR SALE CATALOGUE

The public auctions were resumed in 1759, 1760 and 1761; now conducted by Mr. Burnsall, "at his Great Auction Room in Charles Street Berkeley Square." One copy of the sale catalogue of 1761 has survived, but it makes no mention of "Love in Disguise" Cupids as such.

On each day, however, appeared one lot described as: "Six small figures of different characters for a Desert." These, surely, must have been a repetition of one of the "Love in Disguise" series.

It would seem that many of Sprimont's workmen never returned to Chelsea, as the sales of 1759, 1760 and 1761 were on a much smaller scale, only lasting five or six days against the sixteen days of the earlier sales. The "useful wares" offered were much more elaborate and ornate, with moulded borders and scroll-framed panels. From the 1761 catalogue

and when he died in 1770 he was worth £7,000. Auctioneer Burnsall was his executor.⁶

From the Sale Catalogue of 1761 it would also seem that the simplicity and good taste which characterised Sprimont's red-anchor figures persisted until he retired from business. Such models as the following are later versions of well-known red-anchor figures, marked now with the gold anchor, and somewhat more ornate: Man and Woman with birds' nests, Cook and Companion figure, Sportsman and Lady, Man and Women with baskets, Madonna and Jesus. The pedestal of this last was now of the fine mazarine blue, enriched with gold.

BOCAGE

As the figures tended to warp when subjected to the fierce heat of the kiln, they were given support, usually in

⁶ *English Ceramic Circle Transactions*, Vol. 2, pp. 130-140.

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the form of a white tree-stump. This in turn was furnished with branches, as in the fine model of a Troubadour, inspired by one of the characters of the Italian Comedy.⁷

Incidentally, this figure illustrates the adage that "The smaller the anchor the better the figure." Here the red anchor is so minute that it can easily be overlooked. The magnifying glass, however, shows it to be perfect in every way.

When Sprimont's restraining hand was withdrawn in 1763 some tasteless modeller expanded the branches on the tree-stumps into the atrocious "bocage," or bower of flowers and foliage, which confused the clear-cut contour of the models. What was even more reprehensible was the imposition of this meaningless environment on to some of the finest of the early red-anchor figures.⁸

We have already drawn attention to the superb series of the five senses, probably modelled by Roubiliac in 1754. One of these was the "Sense of Hearing."⁹ Now, in the late 1760's some vandal made a fresh model, smothering the graceful outline of the figure with a fulsome bocage.¹⁰

Again, one of the most beautiful of all the red-anchor

following the practice of most ceramic craftsmen since the days of the Renaissance. We know that Kaendler had received a liberal education, including the study of archaic art and mythology.

Byam Shaw is of opinion that the idea of a "Cupid in Disguise" was popularised by engravings such as those of Stefano della Bella, of about the middle of the XVIIth century. These were well known and much admired in the XVIIIth century, and were quite possibly



used by the Viennese porcelain artists with whose work Kaendler was, no doubt, familiar.

Kiddell informs us that the idea of dressing nude *putti* (children) with helmets and other items goes back to the days of Roman sculpture. Kaendler's winged Cupids were like any other ceramic job. He was no doubt given a pattern book of etchings or engravings, took his pick, and adapted them accord-



models is the group of "Leda and the Swan," taken from an engraving after Boucher,¹¹ in the Schreiber Collection of the Victoria and Albert Museum. This must have been made in 1754, as "A Leda with a Swan" was offered as Lot 44 on the eighth day's sale, Tuesday, March 18th, 1755. We once saw another version of this group; but it was so shrouded by bocage that Leda seemed to be more intent on getting fresh air than on satisfying the ambitions of the amorous swan.¹² It was probably made by Willems, who is known to have exhibited a Leda in 1763.

To assist us in solving the conundrum of why a Drummer or a Lawyer should be blessed with wings we enlisted the aid of some of the Bond St. Pundits. Both Mr. A. J. B. Kiddell of Sotheby's and Mr. J. J. Byam Shaw of Colnaghi's are agreed that the motif goes back to antique sculpture and that Kaendler must have acquired the idea from medieval prints or engravings, such as were freely used at Meissen,

ingly. Kiddell finds these *putti* so gay that they look rather Tiepolesque; and the sort of feeling they depict is that of the room of the children's games at the Palazzo Valmotano at Vicenza. These Tiepolo frescoes were published by Palluchini, but neither Kiddell nor Byam Shaw can call to mind any book of engravings of the right date.

(Top right) GIRL WITH CHILD IN COT. Chelsea. No Mark. About 1756.

(Left) CAMP FOLLOWER on left, FARMER on right. Chelsea Gold Anchor. About 1761.

(Right) BAGPIPE PLAYER. Chelsea Gold Anchor Mark. About 1758.



⁷ Dixon, *English Porcelain of the 18th Century*, Plate 17.

⁸ Savage, *18th Century English Porcelain*, p. 31.

⁹ Savage, ditto, Plate 18a.

¹⁰ Dixon, *English Porcelain of the 18th Century*, Plate 26.

¹¹ Dixon, ditto, Plate 20.

¹² Savage, *18th Century English Porcelain*, p. 188.

RAOUL DUFY



DUFY a few days before he died, at Forcalquier. On the easel is his unfinished painting, "L'O.N.U." (U.N.O.).
Photo. John Craven.

RAOUL DUFY, who died last year, was one of the most important colourists of his time.

He was born in Le Havre on June 3rd, 1877, of a family established in Normandy for generations. He had eight brothers and sisters, and was obliged to leave school at fourteen to clerk in an import-export company with offices overlooking the port. Before going to work in the mornings he would take himself to a 6 a.m. art class given at a local school by a Norman painter, Charles Lhullier. A fellow early-morning pupil at Lhullier's was Othon Friesz, and another Le Havre artist, Braque, passed through Lhullier's hands later.

With money saved on their scanty earnings, Friesz and Dufy rented a tiny *chambre de bonne* near the port and used it as a studio. Then in 1897 Dufy won a bursary enabling him to hand in his resignation at the office and come to Paris to study at the Beaux-Arts, where he became a pupil of the academic Léon Bonnat.

Dufy learned technique from Bonnat, but learned still more from frequent visits to the Louvre, where he was chiefly interested by Claude Lorrain and Giorgione.

"Claude Lorrain is my god," he could still say fifty years later.

Then he was drawn towards the great contemporaries—first Degas, then the Impressionists, then Van Gogh, Gauguin, Toulouse-Lautrec and Desnoyer. Then a Cézanne conception and palette is noticeable, then early-Léger cubism, then landscapes in the Derain manner before he finally "finds himself." Dufy is an excellent illustration of the principle that one cannot undergo too many influences.

In 1903, he exhibited with the Salon des Indépendants, then the headquarters of the *avant-garde*. Life by now, with his bursary spent, was difficult, and Dufy for a long time earned most of his money designing materials for the *haut couturier* of the day, Lucien Poirer. From this time onwards, Dufy's art is essentially one of gaiety and insouciance. "My eyes are made," he told me once, "to efface the ugly." Yet, somehow, the frivolousness and gay subjective escapism of Dufy's world avoids the underlying impression of pessimism common to other "light" painters.

Towards 1909, success came quickly and Dufy was able

to travel widely over Europe. He paid numerous visits to England, and in Sicily a "bony red-haired Englishman" staying in the same very shabby hotel turned out to be D. H. Lawrence. Dufy, in later years, also paid numerous visits to Africa and in 1926 he was the guest of El Glawi, the Pasha of Marrakesh, who conducted the painter around the harem of 400 concubines. It is possibly only coincidence, but when, after the war, Dufy started painting nudes after long desertion of that subject, his short plump figures always resembled oriental beauties fattened up on rose jam and *cadaiffs*. It was as though the vision of 400 of them, all at once, had rested in his mind for ever.

Dufy was an expert at the sort of work in which a careful composition is masked behind an appearance of sketchy spontaneity. His masterpiece might well be his repainting (1939) in his own manner of Renoir's "Le Moulin de la Galette," but Dufy also did hundreds of very original subjects and his "Histoire de l'Electricité," measuring sixty metres by ten and painted on 250 panels for the Exposition Universelle, held in Paris before the war, was the largest picture ever painted.

Dufy's subjects were places where "society" meets—races, regattas (including a number of pictures painted at Henley and Ascot), fashionable beaches, casinos, garden-parties and subjects with a purely decorative purpose—pageantry, orchestras, birds, flowers, fields of corn and brilliant seascapes often done in Venice, Sicily, Africa. The dominant was usually blue. The argument against Dufy is obvious; Maugham once said of Henry James that he closed his eyes to the greatest event in history, the rise of America, to write about tittle-tattle at tea-parties; Dufy can be reproached with having lived in a volcanic epoch, clinging rather selfishly to a world apart, to the "after us, the deluge" consolation of la Pompadour. In his favour one can point out that the attitude was genuine: even his own personal suffering never inspired suffering in Dufy's work; although a martyr to chronic rheumatoid arthritis (he was the first well-known figure to be partially cured by cortisone, which gave him back the use of his distorted hands) his paintings were as gay at the end as at the start. But towards the end he admitted to a certain conscience about his high-society pictures; he told the critic Pierre Courthion, who spent a summer at Dufy's house in the Pyrenees, that his racecourse pictures "disgusted" him.

Dufy painted space and movement brilliantly. His drawings have this quality, too. His subjects irritated many but they became valid because, in Dufy's hands, they offered scope for such technical finesse. Dufy did for the bourgeoisie what Boucher did for Louis Quatorze; he was the Constantin Guys of a mathematical age or, perhaps, the



L'ORCHESTRE. Gouache.

Redfern Gallery.

APOLLO



ASCOT, 1930

BOIS DE BOULOGNE. 1910. Oil. 21 x 25 in.

O'Hana Gallery.



RAOUL DUFY

equivalent in painting of Jean Giraudoux, the playwright of the *merveilleux*, the wonderland.

Unlike the majority of French people, but like a number of French painters, Dufy was a practising Christian born in the faith, with none of the anguishing feeling of responsibility of atheists or catholic converts. Only towards the end do his remarks betray a social and religious conscience; but none of it appears in his work.

His medium—the secret of the watercolour-like translucidity of his pictures—was “Maroger oil” which Dufy thought the most important technical discovery made in the world of art. Others were less enthusiastic; he once joked: “When Jacques Maroger finally perfected it I sent him round to my friends to let them benefit. Alas, the poor man got discouraged. Matisse told him: ‘Painting is complicated enough as it is without new mediums,’ and Lhote shook a bottle of turpentine under his nose, announcing proudly, ‘Here I have the liqueur of Rubens’.”

Dufy was reproached with liking facile effects; in reality he made a very drastic attempt, all his life, to temper a natural dexterity with brush and pencil. Although he was right-handed, he always painted with the left.

Dufy once resumed his art in an eloquent phrase: “Nature is but a hypothesis.” Starting from this buddhic principle, Dufy painted a world of *transposition poétique*, without perspective or normal planes and with the light coming, not from a sun above, but from the centre or the side. Dufy was the pioneer of “white shadows.”

He was also a book illustrator much in demand, his best-known work in this field being the *Bestiaire* of Apollinaire. Books exercised Dufy’s talent for finding beauty not in what appears to be ugly (which is relatively easy) but rather in what is frivolous and trivial, even banal or snobbish, a more courageous task in a way because it does not benefit (as ugliness does) from our intellectual willingness to go half-way to meet the problem. Dufy was in sympathy with what he painted; he always wore a flower in his buttonhole (which looks as eccentric in France to-day as a woman with shopping on her head, Portuguese-fashion, would look in London), his clothes were of dandy elegance and he slept in a copper bed entwined with imitation flowers like a maiden out of Alfred de Musset. His palette was always neat and clean and his studio as spotless as a royal bathroom, despite the fact that he ground his own colours, like the old masters.

Dufy was a believer in an appearance of unfinishedness; his own phrase was “*le jamais-terminé*.” In this, as in many things, he would find the right expression with a gift that came from long practice of repartee at social gatherings. To explain his revolutionary attitude to lighting he declared once that he “opposed the tyranny of the sun” and loathed “abusive chiaroscuro which gnaws at outline and shatters form.”

Expanding this, he said elsewhere: “The first problem is elimination of local tone, in order to give—contrary to solar light—a pictorial lighting from the centre. Shadows no longer count and are therefore abolished. Everything has a colour and plane distinctive to it, not because of the natural lighting, but according to the composition.”

To “Euclidian perspective” he opposed “moral perspective,” and he claimed he held his theories of “central lighting” from Vermeer, Francesca and the Primitives.

“To paint is to see for others”—this was yet another of his aphorisms.

Dufy was a much-liked man and inspired the sort of friendly acts which helped to create the atmosphere of contentedness which bathes his paintings. When he stayed in Perpignan the mayor, knowing that Dufy could only move with pain, had the Catalan *sardanes* danced on Saturdays in the Place Arago, instead of in the main square, so that the painter could sketch the dancers from his window.

He was said to have a very English sense of humour, turning a joke upon himself, and sometimes affected an English accent. At a dinner once at the house of his dealer, Louis Carré, Dufy uttered praise of his host’s *gruyère* and added coldly: “If there’s one man I have every intention of murdering one day it’s the man who launched cream cheese in France, the man who runs—” (naming a famous dairy company).

“But, Raoul,” Carré said hastily, “the man almost facing you is the managing director of that company. He has bought three or four of your pictures.”

“I felt somehow that I hadn’t got the courage to go through with it,” Dufy said.

Dufy claimed for his painting a form of realism greater than appearances. “There is the real and there is what one sees,” he said. “What belongs to me is my own vision of the real.”

He would point out that his picture of the Derby at Epsom conformed more to what one sees than a photograph which “immobilises the gallop of the horses in a fictitious halt.”

He was a hard worker. Even with arthritis he worked four hours a day. Not long before he died he said: “I have never left in the realm of ‘possibilities’ anything which cried out to be born. Every day I have accepted the effort with which I was morally and physically charged by my conscience—and by my pleasure too. Every night I go to bed happy and tired, telling myself: I have worked until I can work no more; if I must I can die to-night in perfect peace.”

It would not, however, be wholly true to see in Dufy a believer in all that is restful to the “conscience” or the artist’s “pleasure.” Once—he was criticising the lifelong sameness of the painting of Marquet—he declared: “When one becomes aware that one has a sort of painting which can ring the bell, the time has come to change quickly. It is then, if one has a personality, that the personality battles back and affirms itself in the unknown.”



THE BILLIARD TABLE. Water-colour.
19½ × 26 in.
The Lefevre Gallery.

VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, Litt.D., M.A.

A VAN GOGH Exhibition is certainly no artistic first. Only a few years ago the Metropolitan Museum organised a show of the Dutchman's works that, one would think, should have satisfied for a long time to come our hunger and taste for this powerful personality. Now, Wildenstein's organised last month another exhibit comprising eighty paintings and thirty drawings by the master, and it must be admitted that it turned out unexpectedly interesting. The main reason for the event's phenomenal success was the fact that about one-third of the items shown came for the first time under public scrutiny. Let us go back and state a few self-evident, but only too often forgotten facts. Van Gogh's artistic production was in the main compressed within one single decade. An art dealer first, then schoolmaster, bookseller and preacher, he found his final vocation but late in life, and then produced at a frantic rate the c. 800 paintings and 900 drawings constituting his *œuvre*.

It is easy to understand that he must have done many a secondary work in his frenzy, with which the public was hardly familiar up to now. Most Van Gogh shows feature the well-known and established works; those that made his reputation and were fully representative of his genius. At Wildenstein's we encounter for the first time a host of canvases that are of minor artistic importance and which hitherto flourished in careful seclusion. Some of them are most interesting; especially his earlier works stemming from the Paris period, when the artist drew inspiration for gentle, lyrical and delicately sunny landscapes from contemporary impressionists. Others are, it must be said, banal, flat and quite destitute of that inner dynamism that we have come to associate with his brush. They are of a kind with the innumerable second-rate Renoir paintings eagerly acquired by our smart set, solely for the sake of being able to boast of possessing a *peintre à la mode*. Artistically, they do no honour to the signature affixed at the bottom of the canvas; and financially they will turn out to be duds.

Among the excellent paintings shown we especially remarked the powerful "Peasant of Camargue" and the sparkling "Zouave." Governor and Mrs. Harriman sent in a masterly "Still Life with White Roses," and Mrs. Marshall Field a significant canvas entitled "Plains at Auvers." The exhibition taught us what we should have suspected all along: even a great artist produces unequally, and nothing looks more like trash than a "missed" masterpiece. However, Mr. Wildenstein's undertaking was of the greatest interest to the critic, and he undoubtedly rendered a signal service to art lovers as well as to the Public Education Association, for whose benefit the showing was presented. But now that our curiosity is satisfied, it is to be hoped that future Van Gogh exhibits will content themselves with including only accepted masterpieces. Else we might change our mind as to the painter's definite place on the ladder of artistic importance. . . .

The Smithsonian Institution presents an international loan-exhibition of drawings and prints by Goya, forthcoming from

the Prado Museum and the Museo Lazaro Galdiano of Madrid, to which were added thirty-three Goya etchings from the Rosenwald Collection of the National Gallery of Art in Washington. This is the first time that Spain has ever sent out art objects to America, and our art lovers have ample reason to feel deeply grateful. For the New York showing, the Metropolitan Museum of Art, which plays host to the assembled treasures, has added a group of drawings and etchings, as well as twenty-eight Goya paintings: ten from its permanent collections, and eighteen others belonging to public and private collections in this country.

The exhibit has been arranged in three separate sections: one devoted to drawings and prints alone; another to paintings; and a third to paintings and drawings, or etchings, that cause an intimate degree of interrelationship—either by way of studies, or through concordance of theme.

Outstanding examples of such series as the *Caprichos*, the *Desastres de la Guerra*, the *Tauromaquia* and the *Proverbios* or *Disparates* are being shown. In all these works, Goya unveils himself as an incisive draughtsman, a fearless moralist and an unflinching satirist. Especially in the *Desastres de la Guerra*, so urgently related to our own preoccupations, the artist gives full sway to the rage and despair experienced before the senseless waste and horror brought in its wake by the relentless and horror-filled struggle against the Napoleonic invader. His pen or his pencil are even more vengeful than the burin. Each stroke tells pungently and forthrightly. In the *Tauromaquia*, dating from the artist's later years, Goya deals intelligently and comprehensively with his country's national sport. Himself an amateur bull-fighter during his youth, he probes deep into the depths of the Spanish soul, with its love of extremes, in joy and in sorrow, as well as with its profound awareness of ultimate tragedy. In the *Proverbios*, the artist translates Spanish folk sayings into graphic language. Bitter as usual, but not devoid of humour.

Even as a portrait painter, Goya lashed out against the hand that fed him. His sitters were certainly in no position to complain of unrealistic embellishments! With an unmerciful scalpel, rather than a brush, Goya dissected and stripped them of their conventional tinsel; exposed their stupidity, arrogance or just plain laziness. He then put them together again, truthfully and naturalistically, for anybody who had eyes to see. . . . and they just loved it and came back for more. He was, as A. Hyatt Mayor wrote, ". . . a superb portraitist. In fact, no subject of human interest was alien to his talent. His brush and burin ranged from king to beggar, from court to pothouse, from church to bullring—and far beyond such tangible realities to unnamable phantasmagoria."

The indomitable spirit of Spain, rebellious and bitter, incisive and caustic, unable to stand by and accept stupidity, greed and wickedness—this is what Goya means to all of us. And thereby he appeals to our minds as well as to our eyes: timeless, modern, and alas! very much of our day.



FRANCISCO
de GOYA.
Spanish. 1746-
1828. (Left):
"Bobalicon"
(The blockhead)
(Right): "With
Jack Knives."



EVENTS IN HOLLAND

TWO Dutch art historians of international fame, Hofstede de Groot and Bredius, have been brought back to memory last month, although in a different manner. The Netherlands Institute for History of Art, a priceless institution and inexhaustible source of information for the study of Dutch painting, arranged a commemorative exhibition on occasion of the 25th anniversary of the death of Dr. C. Hofstede de Groot, popularly called H.d.G., founder of this "State office for art historical documentation" in The Hague, abbreviated in Dutch as the R.K.D. A choice of paintings, two Carel Fabritius and a Rubens, Italian medals and especially fine XVIIth-century drawings from the private collection of this scholar—which now belong to the Dutch nation—had been shown; they are to be seen at present in the museum of Groningen, birthplace of Hofstede de Groot. Dr. Horst Gerson, now director of the R.K.D., spoke about H.d.G., who was an exact and hard-headed worker and could bring together an immense documentary material on Dutch painting. His gift of thousands and thousands of photographs, reproductions and files with annotations about Netherlandish masters is well preserved in the above-mentioned R.K.D., and it is constantly enlarged and regularly consulted by art historians, students, collectors and dealers.

Hofstede de Groot's antipode was the impulsive Dr. Abraham Bredius, who has been born just a hundred years ago. His legacy, the fine and intimate museum on the Prinsegracht in The Hague, became the object of a serious controversy between the Municipality and the relatives of Bredius. The whole affair is discussed in detail in the Dutch press and it is spoken of as an attempt on this museum and an infraction of a last will. The fact is that the City Fathers wish to remove the Bredius collection to an old patrician building near the Mauritshuis Picture Gallery, as it had been briefly mentioned in last month's APOLLO. The testamentary dispositions of Dr. Bredius, however, stipulate that his works of art must be exhibited in the Museum Bredius at the Prinsegracht in The Hague. It is to be feared that long legal proceedings will follow before the matter will be settled.

Another controversy in the Dutch press concerns the valuation of contemporary works of art and the languishment of the Dutch trade in modern paintings. The art dealer, A. Vecht, opened the campaign with an article "Give a market value to modern art." So far the Dutch Government supports contemporary artists through buying yearly many works of art. Only a small part of these acquisitions finds a place in museums or in public buildings and it remains to be seen what has become of the other ones. Mr. Vecht proposes to bring up all modern art, which has been bought annually by the authorities, on an unrestricted auction sale. By doing so, not only a part of the State-aid will flow back to the national exchequer, but this experiment would also prove which masters have become a certain "market value"; undoubtedly it would stimulate public interest in good modern art, and it would make an end to every hotch-potch which turns up under the cloak of "modern art." In the long run the really valuable masters would come out. The reaction to these bold plans is bound to come.

In the meantime, the Dutch public could buy paintings with subvention of the government on occasion of the Dutch "Biennale" in the Prinsenhof Museum in Delft. About 25 to 30 per cent of the amount of the purchases would be paid by the State, under the restriction that the buyer would not sell the picture within five years. The reactions of the daily press about the quality of the exhibited paintings were not too favourable; critics did not praise the exhibits in the first place, but mainly the excellent and already famous flower arrangements by Mrs. van der Werff, wife of the curator of the Delft Museum.

A small, but uncommonly attractive exhibition is being



MINIATURE by C. CORTI. Signed and dated 1797.

Exhibited at the Diamond Show in Amsterdam.

held in Amsterdam in the new building of Messrs. D. Drukker and Son on the Sarphatikade, opposite the Amstel Hotel. Its title is "Diamond in art and industry." The technical part of this show is intended, of course, mainly for the diamond trade, but the artistic section is of special interest for art lovers. A number of outstanding dealers from Amsterdam, The Hague and other places have lent fine antique jewels, and old glass; contemporary art includes modern glass, engraved with diamond by the late Mrs. Gertrud Erni-Bohnert from Switzerland as well as prints by Hans Erni, Lucerne, and a technically very curious type of lithograph engraved with diamond by Prof. Bruno Bramanti, Florence. Especially may be mentioned two miniatures by John Smart, one in a frame of diamonds and the other, from 1789, with a monogram in diamonds at the back; further, a charming miniature by C. Corti, children blowing soap-bubbles, signed and dated 1797 in an antique silver frame with rose-diamond. This miniature from the Waller sale at Christie's, 1910, is recorded in Foster's miniature book.

The success of the British exhibition of landscape painting in Rotterdam induced the Utrecht Central Museum to arrange a show of "English Watercolours" which will stay open during this month. Works by Turner, Cotman, Constable, Bonington, Girtin, Cozens, David Cox, Peter de Wint, Sandby and Rowlandson will be on view. The Boymans Museum in Rotterdam has just opened the impressive summer exhibition, "Treasures from Dutch private property," which will be reviewed in detail in a forthcoming issue of APOLLO. It includes pictures from the XVth century up to van Gogh, sculpture, silver and faience.

The print-room of the Amsterdam Rijksmuseum attaches much value to a rectification of a paragraph which appeared in these lines two months ago, when the exhibition of colour-prints had been reviewed. It had been written, through a misunderstanding of my informant, that the contribution of the Mannheimer collection gave the opportunity to this fine exhibition. In point of fact, however, the Amsterdam print-room possesses an old and untouched choice collection of French engravings and did not need addenda from new sources.

H. M. C.



Fig. I. Archangel Raffaele. Fig. II. St. Joseph and the Christ Child. Fig. III. The Virgin.

Fig. IV. A Pietà.

Fig. V. St. Catherine of Siena.

POLYCHROME WOODEN FIGURES

By INA MARY HARROWER

S ANCHO PANZA might have added to his well-deserved encomium "Blessed be the man who invented sleep," "Blessed be the man who invented collecting"! For collecting adds interest and excitement to life, and when a collection has been made what delightful memories each article provides! A treasure may be found in some totally unexpected quarter, another may elude one for years and then fall into one's hands. So the quest is always thrilling.

The present collection of figures has the added joy of being gathered entirely in foreign lands, in the happy days when "the gay poetry of travel" was possible, when "dear Abroad" opened lovely doors.

In Italy the collectors enjoyed going off the beaten tracks of the ordinary tourist. We had time to settle down in small towns and mix in the life of the place and in this way often had unusual chances of discovering treasures. In Parma, for instance, a great friend of ours was Pietro, the Custodian of the exquisite rose-coloured marble Baptistry, and on asking him if he knew of any likely place where *anticos* might be found, he locked one of us into the Baptistry and led the other to the enchanting little studio of an antiquary.

Here were acquired, for a ridiculously small sum, Figs. I and II. St. Raphael, the *Angelo Custode* of the human soul, is exactly like a knight of Carpaccio's who has walked out of the frame. The colours are tawny red and green, and we were not surprised to hear he came originally from Venice. The other is an exquisite group of St. Joseph and the Christ Child with an attendant small angel; the marks where the little wings had once been are visible. Also from Parma comes the small group for the Christmas crèche, Fig. XVII (p. 196). In this size these are rare, as instead of being made for churches they were made for families and were kept in neat boxes with glass lids until they emerged at Christmas.

In Northern Italy the figures are often of a rougher make and lack delicate finish. But this severe and more simple treatment seems to suit the touching Pietà (Fig. IV) which was found in the enchanting little town of Bergamo. The Sorrows of Our Lady are traditionally seven and are represented by swords. Here there are only six for symmetrical reasons and lack of space.

Fig. V is a rather unusual type. It is carved out of one block of wood and represents St. Catherine of Siena. It is

Figs. VI and VII. Apostles.

Fig. VIII. The Virgin.

Fig. IX. Our Lady and the Divine Child.

Fig. X. A local Saint of Piacenza, San Rocco.

Fig. XI. A local Saint of Ferrara, San Vincenzo.





Fig. XII. Two Botticellian Angels. Fig. XIII. St. Joseph. Fig. XIV. San Pedro di Alcántara. Fig. XV. A female Saint. Fig. XVI. A Bishop.

obviously a good likeness as it corresponds exactly with Vanni's contemporary portrait of the great Saint. The colours are rich. She wears a dark blue headdress and her almond-shaped eyes are deep brown, the bust is richly decorated, having a pattern of green leaves on a bronze ground.

Figs. VI and VII are of identically the same size and colour. They are two apostles and no doubt were part of a complete set. The twelve are often to be seen on either side of the Crucifix on rood-screens.

A perfect example is to be seen in one of the chapels in Saint Mark's at Venice.

Fig. VIII is a charming little golden statue representing the young Virgin. It came from a romantically named "Castello dei Sanvitale e Fontanellato" in the Province of Parma. The owner called it lovingly his "Madonnina." The little figure is not only charming but has an ecclesiastical and historical import. In 1615 Pope Paul V formally instituted the "Office"—commemorating the "Immaculate Conception." Specific rules for portraying Her were laid down by Pacheco, the master and later the father-in-law of Velazquez. The Virgin had to be depicted "in the bloom of youth as a maiden of about twelve to thirteen years of age, with grave sweet eyes, her hair golden, her features with all the beauty painting can express, her hands to be folded on her bosom, the head of the bruised and vanquished serpent to be under her feet." All these attributes we see in the "Madonnina" though, unfortunately, one arm is missing. Scores of paintings of the subject at once appeared. Every house in Spain had one, and Velazquez in his early years, before King and Court monopolized him, has left a magnificent example, now loaned to the National Gallery. But the "Madonnina" can have few rivals in sculpture.

When the Italians use gold they apply it with lavish prodigality. This is well seen in the regal figure, Fig. IX, of Our Lady. Here She is not the *mater amabilis* more often portrayed, but the crowned Queen of Heaven, who holds out the Divine Child to be worshipped. It came from Venice and is probably of XVIIIth-century work.

It was thrilling to find statues of two saints actually where they had lived and worked. In the neighbourhood of Piacenza, San Rocco (Fig. X) is still especially venerated. He travelled from city to city and wherever pestilence and misery raged there was he found. At length he came to Piacenza where a frightful epidemic had broken out. After assisting in the hospital he found himself plague-stricken with a horrible ulcer "on his left thigh." In order to avert trouble he dragged himself to a wood outside the gates. His little dog went daily to the city and returned at evening

with a loaf of bread, though where he had obtained it none could tell. Such is his story. The statue represents him exhibiting "the ulcer on the left thigh." The concave pedestal, of course, was meant for a relic.

The other local Saint was found in Ferrara (Fig. XI). He is San Vincenzo and is always alluded to as "St. Vincent of Ferrara," or "St. Vincent Ferrers," as there is another Saint of that name. He preached the Gospel in Europe in the Middle Ages. His ascetic face and warning finger (marvellously preserved!) still show his power. This characteristic attitude is to be seen in his portrait by the contemporary painter Cossa in the National Gallery. The bright red flame of the spirit rises from his head. Being a Dominican he wears the black and white clothing of the Order. The figure is obviously of an earlier period than the elaborate pedestal, but its black ebony and white ivory carry out the colour scheme and as patron Saint of the city he well deserved the honour.

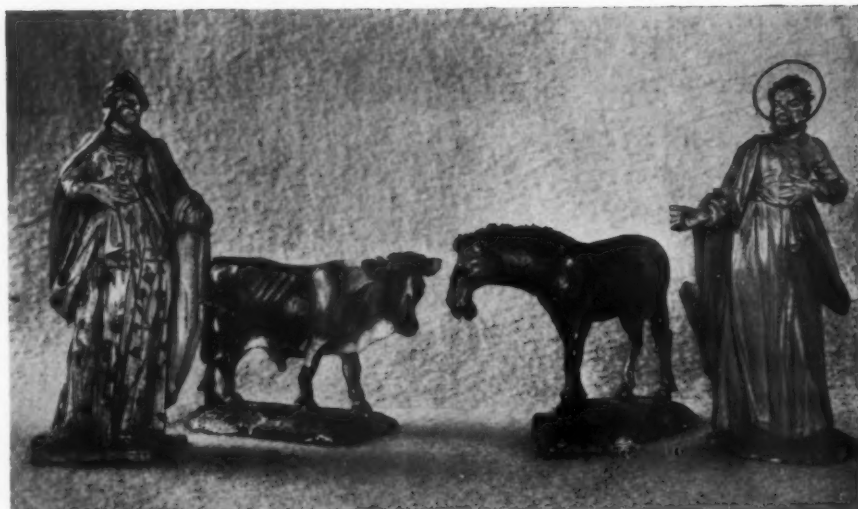
From Ferrara came the two Botticellian angels (Fig. XII). These are said to be earlier work than wooden ones, only the round pedestals being wood; the figures and wings are made of some material steeped in glue. The tunics shine with glowing gold, the skirts of a deep brown tone in with the pedestals.

In 1936 wanderings in Spain were suddenly brought to an end by the outbreak of the Civil War. But we had the good fortune to find two interesting additions. We were told that King Alfonso had cleared out many unwanted objects before he left the country and that those had belonged to him. One figure (Fig. XIII) was called St. Joseph and is an excellent example of the Spanish use of gold. It is never thickly applied as in Italian work but is suffused all through the brown background.

The other (Fig. XIV) is evidently a perfect likeness of San Pedro di Alcántara. He was born in 1499 at Alcántara, joined the Franciscans and became famous as a preacher. He was the leading spirit in a movement for the reform of the Order known as the "Stricter Observance" which spread rapidly after his death in 1560. He exercised great influence on St. Teresa of Avila and inspired her to undertake parallel reforms of the Carmelites. These attributes of intense spiritual force can be discerned even in the minute face of this effigy.

After some exciting adventures we were removed from Spain in a British destroyer and were deposited in Portugal to await a mail steamer to England. But the wait in Oporto and Lisbon brought good luck. From Oporto came the delicately fashioned and gaily attired youthful female Saint (Fig. XV). Her undergarment is dark green bedecked with

Fig. XVII. A small group for the Christmas Crèche.



little gold flowers, the cloak a brilliant red with broad edging of gold. The sculptor has given her face a look of ecstatic wonder and even in this minute scale the effect remains to this day.

Fig. III is an extremely individualistic little gem of Portuguese work. It was found in a small shop in Oporto. It is perfectly balanced in form and the paint is applied with steady, unerring hand. The colour scheme is entirely of blue,—a lighter shade is used for the inner garment, a darker for the mantle on which the tiny stars shine brilliantly. The hands are closed in devout prayer. The pedestal is of a subdued tone so that nothing detracts from the dignity of the figure.

And Lisbon gave us the crowning joy in the enchanting little Bishop (Fig. XVI) which is truly a marvel of Portuguese art. Intricate patterns in colours and gold are damascened all over him from his mitre to his shoes. The Episcopal vestments are absolutely correct. Gold glitters on the beflowered chasuble and cope, the glove is red and bejewelled. Alas that the hand which must have been blessing is no more and that the crosier is a modern makeshift. The embroidered stole is

of peculiar interest as it throws light on the date of this exquisite work. Francis Bond, the authority on vestments, explains that "the stole was originally a narrow strip of embroidery two or three inches wide, but in the XIIIth and XIVth centuries it widened out at each end. Afterwards it was uniform in width." One sees this widening in the befringed triangular ends of the little Bishop's stole. Another interesting corroborating point from Bond concerns the shoes. About the XIVth century openwork sandals were abandoned in favour of a closed shoe of modern character. Such are the little elegant red shoes worn by our Bishop.

A SHAFT FROM APOLLO'S BOW. Dormitat Homerus

IN the more esoteric art circles the mere name Annigoni sends a shiver through the stoutest hearts. That a painter should paint with such care; should represent things and people as they are without a little decent distortion to show that he is superior to mere nature; should "finish"; should paint like Brueghel when by simply shutting his eyes he could paint like Braque: all this is depressing enough; but that we, the ordinary public, should actually enjoy this work after the expenditure of the hundreds of thousands of pounds of our own money which has been lavished on us to improve our taste, is altogether too devastating. If Annigoni were English his deviation would be no more than one could expect; but for a real foreign artist to let the side down so dreadfully is just sheer tragedy.

The Royal Portrait is the culmination of the affair. Granted it was ordered by the Fishmongers' Company, which only shows what can be expected from the tradesman class. Granted it has been hung in the Royal Academy; but a picture like that could only come to a bad end. As for the *réclame*, the reproduction of it in every section of the Press, its use as the frontispiece of *Academy Illustrated*, the crowds who go to the Academy and actually look for it and at it, when they might at least—if they must go to Burlington House—improve their minds by contemplating something in the vein of the New Realism, one of those very dead fowls or rabbits depicted alongside kitchen knives on tables in inverse perspective: all this is the last word. This portrait might have been painted by one of the Old Masters—and one could not say worse of any picture than that. The serious critic positively shudders away from it.

"Really, darling, he only needs to paint the Duke for the Haberdashers, and we shall have colour reproductions in every working-class home in England."

"They'd never take down Picasso's 'Still Life with a Guitar'?"

"They would; they'd do anything for that man."

And they would. Or at least they would if they had ever

had Picasso up. The heartbreak at the heart of these things is that, despite all the forty years of full-blast publicity since Roger Fry taught us to look for significant form—the term meaning chiefly fish, apples, guitars, and, if one may borrow a term from the world of periwigs, full-bottomed ladies who were an amalgam of all these—despite councils, critics, and the full blast of the B.B.C.; despite the Venice Biennale, the Museum of Modern Art, Sir Herbert and the I.C.A., the public likes Annigoni's pictures.

Next to the charge against him that he paints like an Old Master is that of showmanship. There is a growing legend that when he had a show in Bond Street he somehow lured the directors of the Gallery away and then caused one of the most staggering of his paintings of a nude and a lay figure to be put in the window so that it nearly stopped the traffic by the crowd it caused. I should like to think that any gallery directors were so ingenuous and any artist so ingenious. Certainly Signor Annigoni has been depicted in a popular Sunday newspaper making a drawing on the deltoid of a film star at a night club, but worse things than that, I am told, can happen at a night club, and certainly they can in the popular Sunday press. He has not yet achieved the distinction of being transported into one of his exhibitions in a crystal cube carried on the shoulders of dancing girls, although no doubt when he has been to America and had a first-hand contact with publicity methods considered *de rigueur* there he will catch up with Dali himself. At the moment things are bad enough. People, even important people, are seeking out this painter and actually commissioning him to paint portraits which they pay for with their own money. Other people, without any training from the right quarters, enjoy and understand his pictures. The man in the street has heard his name, and famous galleries in Bond Street are more than willing to give him exhibitions. Finally, believe it or not, he paints with *chic*; and you know what happened even to Derain for doing that.

DAUMIER

Illustrations from
"LES GENS DE JUSTICE"

Galerie R. G. Michel

FEW cartoonists can have enjoyed the fame that Daumier had—and has still, nearly eighty years after his death. But because of his prolific work as a satirist and lithographer his paintings are often less noticed than they deserve to be. In his own time collectors were shy of buying pictures by a man whom everyone knew to be a popular cartoonist, and although a few of his paintings have crept into museums—including one or two of the very numerous fakes—the prejudice still exists.

Claims of modern critics to see in Daumier a highly talented colourist would have seemed no doubt incongruous to people in his own age, in which he was the sole valid partisan of chiaroscuro. But the claim is not hard to substantiate, and even if we ignore the weighty argument of Tintoretto—that black is the most beautiful of all colours—we can still find in his statuesque figures a play of sombre colours with almost the same range as is to be found in the bright tones of Impressionism.

Daumier was born in 1808 and died in 1879. At the age of twenty-three, his cartoon "Gargantua Swallowing Bags of Gold," in which Louis-Philippe's head was made to resemble a pear (*poire* also means an easy target for mockery) earned him six months in prison, and his fame began. But apart from this violent experience we know very little of his life—much less than of less famous painters of the time. A few letters have survived—to his mistress, to his father, to Michelet; a master of the pen, he was clearly no hand with the quill; in fact, he was proud to proclaim that he was "no thinker," seeing in his incapacity to express himself other than in painting a force, and he rarely found an interesting answer to questions put by admirers. The texts beneath his cartoons are often heavy, and when on occasion he hits the point with brevity one guesses that someone at *Charivari* magazine, perhaps Balzac himself, has re-written the joke. Admittedly, the humour of the age had not discovered conciseness; minds were no doubt as profound as they are to-day, often more so, but not so sharp: the tempo of life was slow. But Daumier's wit was heavier than most.

We know that he lived a gay, desperate Bohemian existence and that most of his friends were rakes and riff-raff. He had a preference for sculptors. He was poor—cartoons were not paid for then as they are to-day and the market was more limited—and if a few painters headed by Delacroix had not clubbed together to give him a comfortable studio on the Ile St.-Louis he would no doubt have died in the hovel in which most of his work was done.

In 1878 an exhibition grouped ninety-four of his works, including several *redites*: Daumier clung to a small number of subjects and exhausted all he could from them. His total painted work consists of about two hundred pictures, though cataloguing has always proved hard because the titles changed frequently in the last century with changes of owner. Prompted by the satirical nature of the subjects, buyers excelled with each other in inventing witty new phrase-titles, especially for the "lawyers" series.



"Dites donc, confrère, vous allez soutenir aujourd'hui contre moi absolument ce que je plaçais il y a trois semaines dans une cause identique... hé hé hé... c'est drôle!"
"Et moi je vais vous redebiter ce que vous me ripostiez à cette époque... c'est très amusant, au besoin nous pourrions nous souffler mutuellement... hi hi hi!"

Jean Adhémar, the curator of engravings at the Paris National Library, has drawn up an interesting, but inevitably hypothetical, chronology of Daumier's paintings (published by Pierre Tisné), using as a basis the fact that the approximate dates of the lithographs can be discovered by diligent perusal of XIXth-century magazines, and that Daumier may well have painted certain subjects at the same time as he was caricaturing them for the Press. The system is clearly far from infallible as Daumier may equally well have gone back on a number of subjects, as all painters do, and admirers may have asked him to paint canvases on subjects that had appealed to them in lithographs painted in the past. But Adhémar's system helps considerably in determining the few rare turning-points in Daumier's work.

The first cartoons are dated 1822, when Daumier was thirteen or fourteen. They are strongly influenced by the works of the cartoonist Charlet. The first paintings did not appear on the market till much later and attracted little attention except from fellow-painters, who compared him to Michelangelo because of his at once evident love of force and strength and his predilection for sculptural nudes.

From 1834 to 1860 we find him doing cartoons regularly for *Charivari*, though Gavarni, a fellow-contributor, probably had the edge over him in popularity. The two artists influenced each other considerably. From Gavarni, Daumier learned the cruel humour to be extracted from exaggerating the skeletal appearance of the drainpipe trousers then in fashion: from Daumier, Gavarni learned that the human face, when in repose, has a grimace of sadness which has only to be very slightly exaggerated to be comical. Sadism? I do not think so—Daumier portrayed himself before the easel in just the same comic light, so he has a right to claim that it was humour alone that inspired his satire. All his farcical cartoons have a tragical feeling: they grate on the nerves deliciously like an Anouilh comedy.

With the birth of "Realism" under Courbet, Daumier should, and by right, have risen to an important place in public esteem. But his cartoon reputation and his subjects, which made little concession to that monster which is known as Taste, were obstacles he never surmounted in his lifetime. Even Baudelaire, a close personal friend, did not recognise the permanent painting values in his washerwomen, street

Un avocat qui évidemment est rempli de la conviction la plus intime . . . que son client le paiera bien.

scenes and melancholy groups. With Balzac he believed that human beauty was the "flattering exception," a chimera to which egoistic man was unjustifiably attached, and he sought for a beauty of his own in things which he found outwardly unbeautiful and even—his own word—ugly.

The Balzac-Daumier view of humanity is contestable and it would be interesting to know how far it was attributable to Daumier's poverty and Balzac's numerous early failures. At all costs it limited Daumier's view of the world-scene and consequently his painting, too. He only had two female models (apart from groups, of course) for there were only two women he respected: his mistress and his mother. But if he saw little physical beauty in people he admired strength. His rare nymphs ("Nymphes poursuivies par des Satyres," Musée des Beaux-Arts, Montreal) are as majestic as his washerwomen, and his clowns could all be ex-boxers. To the critic Louis Leroy he said: "When those fellows of mine pick up an object, an empire wouldn't make them let go. When they carry, I want to make the spectator feel the weight of the burden." Daumier's is in every respect a virile art, a male expression.



character," is sinister in a Balzacian way. It is probable that the writer also influenced several of the caricaturist's satires of bourgeois life, for many of them make one think of the *Comédie humaine*. But his painting is quite personal. And if his satirical drawings influenced Guys and Forain, his paintings clearly influenced Toulouse-Lautrec, the spiritual father of cubism, as much by his angular play of gaslight and shadow on the stage pierrots or railway waiting-room wretches as by his awareness of that intense life which starts only after dark. Most of his pictures are set in dusk and semi-darkness

In another sense his paintings continue his cartoons. His lawyers, his blasé collectors looking through engravings, his malodorous third class carriages and horse-drawn buses are all occasions to show humanity with the façade down. Destructive? Perhaps, but there are also the mother-and-child themes which creep into his "Laveuse," his "Marché," his "A l'école." His own son died in childhood.

He was never unaware of humanity—all his landscapes except one have figures in them (and the one exception has as its principal element a huge tree, a subject whose psychological associations are known to all), and this despite his love for solitude. He said once to Baudelaire on a country walk: "Charming, this desolation! Look how fine and macabre it is." In aridity and in wasteland he found the poetry of his age—and then placed his figures in it. The poet Théodore de Banville wrote of him: "Daumier presents us with a fearful landscape, a barren heath gnawed and licked by a merciless sun which has gone away, with two spectres of trees trying in vain to grow, where even a flea would be hard put to find some shelter; and in the foreground of this minor Sahara whose emptiness makes it infinitely large he plants his little bourgeois—delighted, drunk with pride and seeming to cry to us: 'My countryside!'" This appreciation was inspired by "Les bons bourgeois," painted in 1840.

Resonant tones are contrasted in settings of browns, blacks, dark greys. After the first Caravaggiesque period, harmonies influenced by Rubens relieve the warm darkness with reds, greens and yellows, while the open-air themes owe something to Millet's palette. But the last pictures plunge back into chiaroscuro, but enhanced by some warm blues and violets which Monet and the Impressionists borrowed in their turn. Daumier deserted the flat brushes which he had been using for fifty years for a rigger, perhaps because of failing eyesight, and this tapering line of the last works also found an echo in the works of Pissarro and his friends.



Grand Escalier du Palais de Justice. Vue de faces.

Balzac was the editor of *Charivari* for many years and dictated a number of Daumier's political cartoons. Robert Macaire, the recurring *demi-solde*, has a Balzacian mixture of absurdity and bitterness, and the savagely named Ratapoil ("rat stripped naked"), described as a "political and police

LE TAPIS, ART MAJEUR

PAR ROBERT DE CALATCHI

[Grand collectionneur, amoureux passionné de l'une des plus mystérieuses manifestations de l'art pur, le tapis ancien de l'Orient, Robert de Calatchi en possède une collection probablement unique en Europe. Cette collection lui a permis de contribuer avec éclat à de nombreuses expositions, parmi lesquelles "Les Splendeurs de l'Art Turc" au Musée des Arts Décoratifs de Paris où figuraient dix-sept de ses plus belles pièces. Quatre autres de ses tapis avaient été choisis pour "Les Chefs d'Oeuvre de la Curiosité du Monde," au Pavillon de Marsan en 1954. En mai de cette année, dans ce même Musée des Arts Décoratifs, c'est à nouveau une sélection des plus belles pièces de sa collection qui (sous le titre de "Tapis, Art Abstrait"), rehaussera la saison artistique de Paris.]

QU'ÉVOQUE de nos jours le mot : tapis ? Il semble que ce mot ait dans la plupart des esprits un sens très confus.

Il est difficile d'affirmer d'une façon précise quel est le véritable berceau du tapis : peut-être serait-ce l'Égypte ? ... Toutefois, s'il faut en croire les historiens et les poètes musulmans, c'est en Perse que serait né l'art de tisser et de nouer les tapis, art fait de patience et de poésie qui répondait d'instinct au caractère des habitants de cette région froide et montagneuse.

Le nomade tissait des tapis pour son propre usage afin de lutter contre le froid et, pendant les longs hivers, assis sur son précieux tapis, l'œil perdu dans l'entrelac des motifs champêtres, il retrouvait dans cette rêverie l'illusion des jardins et des prés fleuris.

Le goût pour un cadre irréel et chimérique est une attitude esthétique particulière aux Orientaux et détermine leur tendance artistique.

Les princes possédaient leurs ateliers personnels et s'entouraient des artisans réputés les plus habiles. La plupart des œuvres qui sortaient de ces ateliers étaient destinées à orner les mosquées, les palais et à servir de cadeaux ou de gages d'amitié.

L'un des plus anciens tapis dont on retrouve la trace est celui dont les Arabes s'emparèrent à Ctesiphon en 637. Ce tapis fabuleux, de dimensions gigantesques, avait été exécuté pour l'empereur sassanide Chrosoès Ier. On l'a appelé "Le printemps de Chrosoès," en raison de son dessin qui représentait un jardin sillonné de ruisseaux, planté d'arbres et de fleurs ; des pierres précieuses rehaussaient la trame faite de fils d'or d'argent.

Des inventaires, des miniatures, des récits nous apprennent que, dès le Moyen-Âge, on notait en France la présence de tapis d'Orient, présence favorisée par les premières croisades.

Il est probable qu'auparavant il existait, surtout par l'Espagne, des échanges commerciaux entre l'Europe et les marchands musulmans et que des ambassades orientales mirent au nombre des présents leurs plus beaux tapis ; témoins ceux offerts à Charlemagne par les émissaires du calife Haroun-Al-Raschid. Dès cette époque, les seigneurs français commencent à rapporter d'Orient le goût des belles demeures. Ils ornent somptueusement leurs murs de tentures et le tapis devient le complément indispensable de cet effort vers l'embellissement. Il est difficile de se le procurer et il restera longtemps encore un symbole de luxe extrême.

Au XIII^e siècle, Marco Polo écrit avoir vu, en traversant la Turcomanie, les plus beaux tapis du monde.

Mais c'est au XVI^e siècle que l'art du tapis atteint son apogée. C'est alors que la fabrication est la plus soignée, la plus riche. Le tissage est parfait, qu'il soit de laine, de soie ou mêlé de fils de métaux précieux. La splendeur des coloris, la beauté des compositions de ces tapis sortant des ateliers des plus fameux miniaturistes commencent à étendre au loin leur renommée et un grand nombre de ceux-ci, d'une perfection étonnante, passent d'Orient en Occident.

Malheureusement, dès cette époque, on constate que l'on confond tapis et tapisseries, notion erronée qui persistera jusqu'au jour où les tapis d'Orient devenant plus nombreux, on commencera à établir une classification suivant leur provenance et leur usage. Dans l'inventaire de Marguerite d'Autriche (1524), on distingue enfin les tapisseries des "tapis velus," et parmi ces derniers, ceux qui sont destinés à être étendus par terre, ou à être placés sous les pieds de Madame quand elle est en conseil, ou devant son lit. Dans celui de Catherine de Médicis (1589), on cite douze magnifiques tapis d'Orient, dont sept "persiens." L'on rencontrera beaucoup de testaments,

d'inventaires et de descriptions où les tapis sont comptés parmi les objets les plus précieux.

Tout tapis venant de l'Orient lointain est accueilli avec une faveur spéciale par les "gens de qualité." La mode est à la "turquerie." Les écrivains s'en mêlent : Molière, Racine, Boileau, La Fontaine :

"Sur un tapis de Turquie,

Le couvert se trouva mis. . . ."

C'est le symbole même de l'engouement d'une société très raffinée pour un art exubérant et subtil. La grande époque décorative y trouve un complément indispensable. L'art oriental apporte en France les charmes d'un monde féerique qui adoucit le classicisme le plus rigoureux ; en effet, si l'Orient ignore la perspective et le raccourci, il supplée au relief par la vibration de la lumière et de la couleur.

La connaissance des divers lieux d'origine des tapis commença à naître véritablement au cours du XVIII^e siècle puis au début du XIX^e lorsque le romantisme mit à la mode les grands voyages de documentation et les recherches historiques.

Bien que toute connaissance parfaite reste l'apanage d'un petit nombre, il est relativement aisé, d'après le dessin, les couleurs et le noeud de reconnaître les principales classifications.

Les tapis d'Orient les plus précieux viennent d'Asie Mineure, du Caucase et de la Perse.

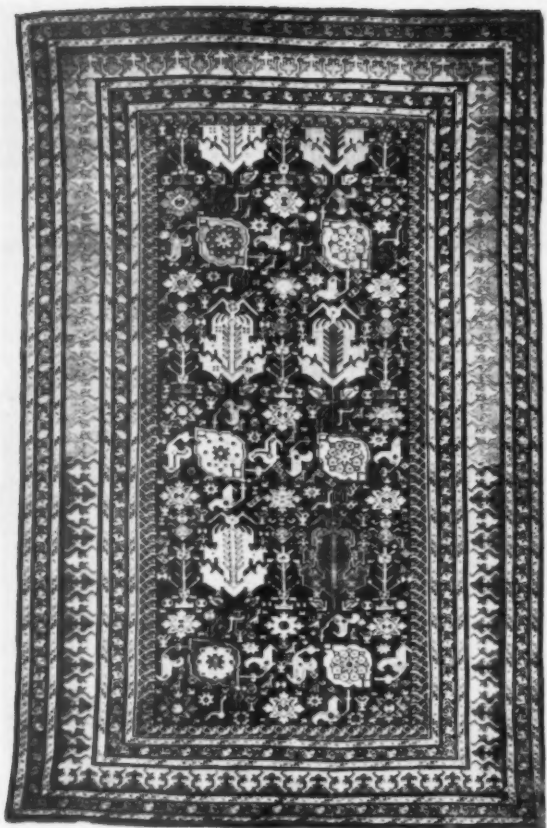
Le décor du tapis d'Asie Mineure est toujours constitué par des fleurs très stylisées ou par des palmettes dressées sur des tiges, évoquant des bras de ferronnerie. Leur symétrie, leurs oppositions de coloris, les distinguent très nettement des autres tapis. Faits de la laine des troupeaux d'Anatolie, leurs centres de fabrication furent Ouchak, Koula, Giordès, Konia et Ladik.

Les premiers, ceux d'Ouchak, présentent une composition ordonnée à l'extrême, tandis que les autres sont des petits tapis de prières, très fins de laine, très serrés de points, très ras et de couleurs délicates. Le fond est généralement formé d'une niche de teinte unie d'où pend parfois une lampe de mosquée. Très tôt, leur exportation est dirigée vers le bassin méditerranéen dans la zone dite chrétienne et ils sont acheminés surtout vers Venise et Bruges. Les tableaux italiens et flamands de la Renaissance en font foi.

On peut s'étonner que l'une des catégories des tapis turcs porte le nom de "tapis transylvaniens." En effet les invasions turques, des Balkans aux Carpathes, trouvèrent dans le sud de l'ancienne Hongrie une terre d'élection où elles laissèrent une empreinte ineffaçable. Les populations chrétiennes de cette région furent très vite conquises par la beauté des tapis de leurs envahisseurs. Ils leur en commandèrent sans tarder, en ornèrent les murs de leurs églises et les riches familles en recouvrirent même leurs bancs seigneuriaux. De cette coutume devait naître un style véritable qui, tout en restant apparenté à l'ensemble des tapis turcs, possède un caractère typique. On y remarque la niche, ailleurs appelée "mihrab," qui est ici décorée de six colonnettes formant portail. Parfois cette niche a un dessin symétrique en forme d'ellipse à pans coupés. L'église—dite noire—de Brasov a conservé quelques-uns de ces tapis qui jettent une note de couleur sonore dans l'harmonie sombre du sanctuaire.

Le tapis caucasien a conservé longtemps ses caractéristiques ancestrales du fait de l'isolement géographique de cette contrée. Son décor consiste en motifs géométriques : plantes, animaux sauvages et domestiques se retrouvent, très stylisés. Les dimensions de ces tapis sont restreintes puisque ce sont des œuvres de nomades. Influencés à la fois par la Chine et la Perse, ce sont des œuvres de classe aux couleurs chaudes, vibrantes, aux motifs presque sauvages, toujours originaux et élégants. Les plus racés sont le Kharabag et le Hila.

Pays de poèmes, terre de légendes, la Perse a donné au monde ses plus grands artistes dans l'art du tapis. Les dessins fantastiques et les couleurs savamment harmonisées sont l'expression spontanée d'un peuple passionnément attiré par l'art. Rappelons à ce propos que des musiciens et des chants gutturaux stimulaient l'ardeur créatrice et le courage des ouvrières dans leur long et patient travail . . . Le sablier, le peigne, la tortue, le poisson, le lotus, etc., sont le plus souvent reproduits et stylisés. L'ornementation est florale ou curviligne. Parfois tissées d'or ou de soie, les couleurs jouent un grand rôle : le jaune est synonyme d'abondance, le blanc de pureté, le rouge de bonheur, le vert de renouveau. Certains de ces tapis sont devenus légendaires, tels les "tapis à jardins" inspirés par les parcs d'Achraf Mazanderan, les "tapis de chasse" d'Abbas le Grand et d'autres dont les arabesques et les rinceaux fleuris



TAPIS KOUBA. (Caucase.)
XVIIème siècle.

(En dessous) TAPIS GIORDES. (Turquie.)
XVIIème siècle.



TAPIS PERGAME. (Transylvanie.)
XVIIème siècle.

(En dessous) TAPIS OUCHAK.
XVIème siècle.



LE TAPIS, ART MAJEUR

ont inspiré d'immortels poèmes. Ceux-ci inscrits dans les cartouches ou les bordures de certains tapis nous disent :

"Béni soit le tapis qui, semblable à une ombre, s'étend aux pieds du roi pendant le festin.

"Ce n'est pas un tapis, c'est une guirlande de roses blanches,

"C'est un jardin plein de tulipes et de fleurs multicolores où le rossignol chante comme dans son royaume.

"On y voit le chemin qui mène à la source de vie ; des animaux eux-mêmes y trouvent un asile et un chemin.

"Il est plus éclatant que les joues de la plus belle femme de Téhéguel et fait pâlir les prairies les plus opulentes ;

"Près de lui, le rossier n'est plus qu'un buisson d'épines, car il est une image sans défaut ; c'est un jardin où jamais le vent d'automne ne pourra s'attarder..."

Le romantisme occidental du XIX^{ème} siècle semble se retrouver dans la finesse d'un Senneh. J'ai une prédilection toute particulière pour ces tapis. Je les considère comme peut-être les plus élégants, moins solennels que certains, mais si délicats. Petits semis de fleurs, petits poissons et animaux stylisés font leur précieuse décoration. Ces motifs se répètent régulièrement, selon une orientation unique. L'on pourrait les imaginer inspirés par la cadence nostalgique et monotone de la musique qui a bercé leur création. Ce sont les tapis dits "à rythme." Généralement petits, ils sont d'un tissage incroyablement serré ; bien qu'étant de laine, ils ont l'apparence du plus fin velours de soie. Certains parmi les plus fins ont leur trame en soie.

La pittoresque et savoureuse sauvagerie de cette immense contrée qu'est le Turkestan semble avoir influencé les artistes de Samarkhand : un fond uni ou pourpre foncé fait ressortir des dessins d'animaux symboliques. La Chine y a mis son empreinte, en particulier par l'opposition de teintes profondes et caressantes au regard, signes tangibles d'une réalité spirituelle supérieure.

Qui dit art abstrait ne dit pas art gratuit. Il est nécessaire et opposé à l'aimable facilité de l'art pour l'art. Il y a une logique difficile à définir parce qu'elle se soustrait aux règles traditionnelles. Elle correspond à des exigences intérieures profondes et immémoriales, celles de toute une race et d'une civilisation que nous devinons confusément. Tout ce passé merveilleux, cette incurable nostalgie de l'orient sont la trame même du tapis. Des sentiments qu'une rare pudeur interdit de révéler avec cette assurance inconvenante bien propre au monde occidental, trouvent leur expression parfaite dans ces somptueuses parures des mosquées et des palais. Lignes, couleurs, figures, signes et

symboles dont le sens littéral, primitif et sacré nous échappe, échappaient même à l'artiste. C'est l'héritage de tout un formulaire véritablement liturgique et dont l'incantation magique constitue une présence singulière, comme un envoûtement. Puissance de suggestion, d'évocation d'un art que nous appelons abstrait, faute de pouvoir à notre tour l'analyser mais qui doit reprendre sa place, la première dans l'histoire des arts de la vie.

On trouve peu de gens, même parmi l'élite, qui aient des notions précises sur l'histoire du tapis. Combien est plus petit encore le nombre de ceux qui conçoivent sa valeur en tant qu'art majeur. Pour certains, il est déjà l'élément qui rend intime l'appartement le plus austère, qui pose une touche de rêve dans un décor trop réaliste. Mais comment faire comprendre que le tapis représente aussi une forme magnifique de création. Des correspondances l'unissent à d'autres formes d'art, que ce soit la musique, que ce soit la peinture universelle.

Avec un intérêt qui va toujours en grandissant, j'ai constaté qu'il existait entre les tapis et la peinture des analogies frappantes. Malgré les centaines d'années qui séparent leur création, je connais des tapis qui sont de vrais Van Gogh, débordants de puissance et de mysticisme, des Renoir, où des lumières dorées et caressantes jouent sur un parterre de roses, des Rubens paisibles et sensuels. Ils sont frères par l'inspiration, la composition et l'harmonie des couleurs. D'autres ont le charme spontané et la naïveté un peu étudiée d'un Douanier-Rousseau. D'autres encore, et ils sont nombreux, sont étonnamment proches de l'art abstrait, par leur dessin rigoureux, le souci de l'artiste de se libérer de l'esclavage de la forme figurative et la franchise de leurs oppositions de teintes. Picasso, Braque sont aussi représentés. La matière, laine ou soie, s'est docilement substituée aux tubes et aux pinceaux des grands maîtres.

Chacun de ces petits tapis—peu de grands étant parvenus jusqu'à nous—est une joie pour les yeux. Seuls, les tapis d'Orient peuvent réellement mettre en valeur un beau meuble auquel ils servent d'écrin. Ils sont l'indispensable élément d'un cadre raffiné, la suprême touche de goût car ils possèdent la qualité rare de pouvoir se fondre dans l'ensemble qu'ils rehaussent, en gardant intacts leur esthétique originale et leur parfum des "Mille et Une Nuits."

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EVOLUTION OF THE BED IN FRANCE

BY RUSSELL WARREN HOWE

THE three articles of furniture regarded by law as essential to normal life, and which bailiffs have to spare when they call, are a bed, a table and a chair. And there can be no doubt that if the three articles were reduced to one, it is the bed which would be conserved. Yet in Europe it seems that the bed is a recent innovation, and that people slept on a hard settle or something similar, wrapped up in a rug, until at least the early part of the XVth century. The poor slept on straw. Only royalty and a few others borrowed the Oriental sumptuousness of a divan-like couch.

Beds came to France via Italy, but the earliest examples still extant show no Italian influence on style: they are XVth-century Gothic four-posters with wooden testers, often with the

But this monumental style could only be a vogue, like Napoleonic classicism three centuries later, for it was out of keeping with the delicacy of the native aesthetic. Renaissance beds continued in the south of France, and Grenoble cabinet-makers were still making them almost until the Revolution, but already with François I the desertion of monumentality in favour of gracefulness is at once apparent. The carvings on the posts, the cornices and the chassis remain rich but are more delicate. The sumptuous upholstery is replaced by an embroidered fringe beneath the tester. But in the François I bed which is on show in the Cluny Museum of the Latin Quarter, one remaining Italian touch is noticeable—lion fountain-heads carved around the wide chassis.

Venetian beds (it is to be remembered that the Venetian spirit is in marked contrast with that of Italy, Venice being essentially a Central European and Balkanic state employing peninsular labour for the meaner tasks) next began to appear in France. For sheer beauty there is probably nothing in the world of beds to equal a really perfect Venetian couch. The carving was subtle and simple and the wood often painted in harmonious light colours. The Venetian beds had sumptuousness without vulgarity and delicacy without refinement. The Louvre has a good average XVth-century aristocratic Venetian bed with a surrounding balustrade. For want of something better it has been placed in as delicate as possible a XVIIth-century French alcove with two modest cupids bearing a coat of arms above.

The next logical development was to preserve the tester, but in the form of a baldachin, as with a throne, and to abolish the posts. The Musée des Arts Décoratifs has a Louis XIV bed of simple design in this manner. The head of the bed, now clearly visible and therefore the essential part of the decorative scheme, is covered with tapestry; the same tapestry covers and hides the baldachin completely, and the motifs are continued on the sumptuous bedspread. But luxury is clearly on the wane and another Louis XIV bed, that of the writer Mme. de Sévigné in her château at Epouisses, seems austere in its tapestried plainness. Bedhead and bedspread are in tapestry, but the posts are hidden in a modest tasteful *toile de Jouy*.



LOUIS XIV Bed.
Musée des Arts Décoratifs.

well-known scroll pattern, and Breton box or cupboard beds, such as are still in use to-day in north-west France (often still unsprung).

The Gothic bed now in the Musée des Arts Décoratifs has thin, delicate posts, and the tester seems heavily out of place. This is true of many delicate French four-posters of much later date and led eventually to the abolition, earlier in France than elsewhere, of bed curtains, thus permitting beds without canopies.

Towards the end of the Quattrocento, Italian Renaissance styles began to exert an influence in France, and the carvings on posts and on the *châsse* became richer and more complex. Materials used on the canopy, as curtains and as bedspreads, became richer: the bed became for the first time the principal article of furniture in a well-furnished house.

In the main bedroom of the hunting box around which the Château of Fontainebleau was built is a splendid example of one of these monumental Renaissance beds.



GOthic Bed of the Seneschal of Gascony. Late XVth century.
Musée des Arts Décoratifs.

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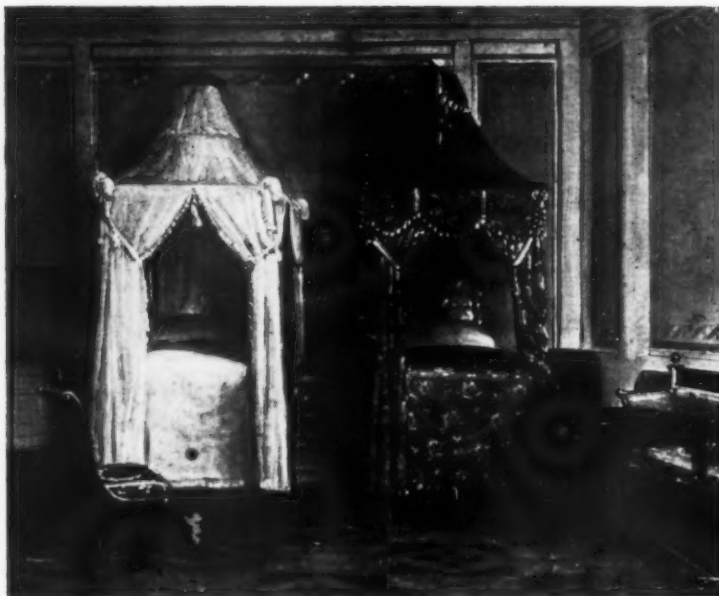
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(Above) Louis XVI Bed of gilded wood with martial carvings and curtains of green taffeta. At one time in the possession of Mme Favart, lover of the Maréchal de Saxe.



Two Beds of the Restoration period ; the trimmings are of feathers and muslin.

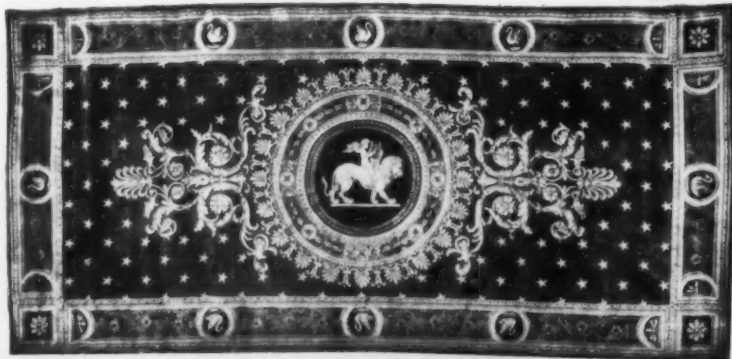


(Above) Bed of the Directoire period in blacked metal work ; the covering in red cloth edged with cream-coloured gimp.



(Left) Late XVIIIth-century Bed in wood, painted ash grey, covering in quilted blue satin and all work in the same colour.

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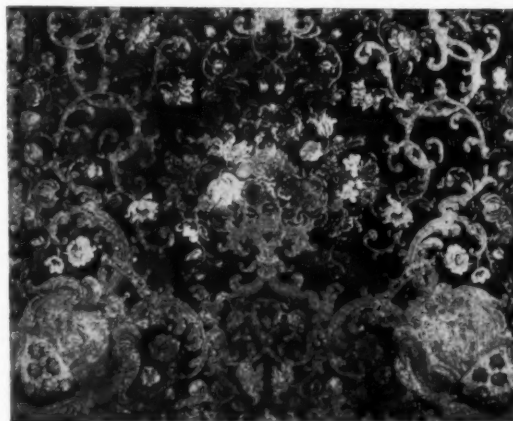
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A version by RAOUL DUFY. Water-colour. Le Lit. 19½ x 25½ in. Courtesy the Lefevre Gallery.



"Modern" beds, with ends, date in France from the Regency (1710-23) and continue till the Empire. Ordinary Regency beds with ends shaped in the curves associated with that period and with Louis XV lack character, except for a few models decorated in *toile de Jouy* (which usually imitates Watteau-like engraving, with a Romantic drawing in black or grey or red on white). Regency and Louis XV beds of the orthodox sort are at their best when combined with period panelling, mirrors, marquetry furniture, etc. This age saw the birth of twin beds. Louis XV bedroom style improved with the arrival of the *lit gondole*, especially graceful seen in profile. Imagine a thin S at the head, the same the wrong way round at the foot and, joining the S's along the *châlit*, a plural bracket—~—lying flat: add quilting at the head and on both sides of the foot and, of course, on the bedspread; the effect is very graceful. From the gondola came the basket (*lit corbeille*) in which the two quilted bed-ends swung round as if to enclose the sleeper and the mattress ceased to be rectangular. Sometimes the quilting (*capitonnage*) is replaced by *au point* tapestry, which has weathered the centuries extremely well. *Jouy* is used with some effect on basket beds, but the same beds re-upholstered in velvet or silk lose all character.

The curves or wings of basket bed-ends are sometimes replaced by "cheeks" (*joues*), separated from the end itself by a strip of painted or varnished wood and with their own separate upholstered panels.

Horseshoe beds were in favour with some people from Louis XIV up to the Revolution. They have no bottom panel, but remain curved, *corbeille* style, at the end. They usually have six legs—four on the curved foot. Rich materials returned to favour once again, to cover the very simple *châlit* and the bedhead.

But the pre-Revolution style which actually bears the name of Louis XVI brings back the bed-end and, with this style, the dignity lost with the end of testers, canopies, domes and baldachins returns once more. After a few early round-back transition models, the rectangular nature of a bed is once more emphasised in the "Classic" shape of the ends, often topped by Parthenon-like frontons. In contrast, the ends are often painted with Watteau-like Romantic scenes. Borély beds, with their fluted columns, carvings of torches, vases, arrows, fasces and other Graeco-Roman symbols, are in the classic Louis XVI-Empire feeling, and finally, the *ébénistes* of the period returned to the four-poster, as the model in the Musée des Arts Décoratifs bears witness. This bed has square fluted columns with delicate bronze motifs, a fringed and tasselled pelmet and wide-stripe patterning on the bedspread and the curtains.

The best-known Louis XVI formal bed is that with a circular baldachin of Marie-Antoinette at Versailles, which has been copied many times.

Rhone Valley beds also begin in the XVIIIth century, and many simpler, still continued "country" beds with balusters or *fuseaux* also date from shortly before the Revolution period. They are best when two different woods are used; in the south of France, where they are still made in large numbers, cherry-wood and walnut is a common contrast. The same beds in the north, usually in plain oak, are somewhat dull. Also running through several periods are divan sofa-beds, sometimes adapted as gondolas or baskets, and divan-beds with *canapé* ends and huge drawers underneath.

After the Revolution, total discretion with considerable effect is found in Directoire beds, usually upholstered in *Jouy*, and in boat and swan-neck beds in walnut or beautifully grained mahogany, clearly inspired by the gondola form but more severe. The *lit bateau*, in various forms, is still very popular to-day.

With the Third Republic came the return of a previous style, *lits à quenouilles*—beds with short carved posts instead of an end at the foot, the best ones being inspired by Renaissance decoration.

Throughout the periods, cots and cradles followed the prevailing style. Small and, because of their nature, suitable for rich decoration, able to put up with a certain over-pretiness, these children's beds are probably best in Renaissance or Gothic feeling. The less inspired styles do not adapt so well—Louis XV cots are especially ugly.



CHARLES X Bed. Galerie Lucile Pasquier.

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PAR JEAN NICOLIER

PLAT. Décor en bleu et rouge. Musée des Arts Décoratifs.

ROUEN occupe en France, pour la faïence, une place un peu semblable à celle de Sèvres pour la porcelaine. C'est la grande faïence nationale. Cela en raison d'abord de l'abondance même de la production qui s'est étendue sur près d'un siècle et demi grâce à de nombreux ateliers (on en comptait encore 18 en 1786 employant 1,200 ouvriers et artisans). En raison surtout de l'intérêt et de la qualité artistique des œuvres produites dont les meilleures sont d'une classe remarquable.

La période de fabrication pendant laquelle ces qualités s'affirment avec le plus d'éclat correspond à peu près au règne de Louis XIV. C'est en 1644 que Poirel de Grandval demande un privilège de 50 ans pour l'établissement d'une faïencerie qui sera gérée par Edme Potterat. La production a dû commencer en 1647, date que l'on retrouve sur quelques très rares spécimens marqués, traités à la manière des Conrade de Nevers et des "blancs" de Faenza. La manufacture dut prendre rapidement un bel essor puisque, bientôt, Colbert s'y intéresse et que, vers 1670, Potterat reçoit une importante commande royale, pour le Trianon de Porcelaine.

En 1673 son fils, Louis Potterat, obtient malgré le privilège de son père un brevet lui permettant de s'établir, récompense de ses recherches sur la porcelaine tendre dont il met au point la fabrication. Ces deux fabriques fonctionneront sans autre concurrence jusqu'à la fin du siècle.

Les toutes premières œuvres de Potterat, dans le goût de Nevers, avaient été probablement exécutées par des ouvriers venus de cette ville. Le décor est en bleu assez gris rehaussé parfois d'un jaune ocre et d'un vert pâle. Mais les tâtonnements du début semblent avoir duré très peu de temps. Aussi l'influence italienne est-elle négligeable à Rouen et va, pour la première fois, cesser de se faire sentir sur une production française. Les œuvres d'Abaquesne qui, un siècle plus tôt, avait fabriqué dans la même ville des "majoliques" de goût Renaissance, sont tout à fait oubliées. La seule influence sérieuse et nouvelle est celle de la Chine dont la porcelaine était connue en France depuis la fin du



Moyen-Age, d'abord par de rares spécimens puis par des pièces un peu plus nombreuses garnissant le cabinet de curiosités des grands seigneurs. Appréciée et admirée tant pour la beauté de ses décors que pour l'origine mystérieuse de cette matière inconnue elle devait exercer sur tout l'art céramique de notre pays une influence inégale mais constante. Les premières manufactures de porcelaine tendre allaient essayer d'en copier non seulement le style, mais aussi la technique. Les faïenciers, eux, ne pouvaient imiter que les décors. S'ils les imitèrent parfois assez fidèlement, dans la plupart des cas, ils les interprétèrent assez librement.

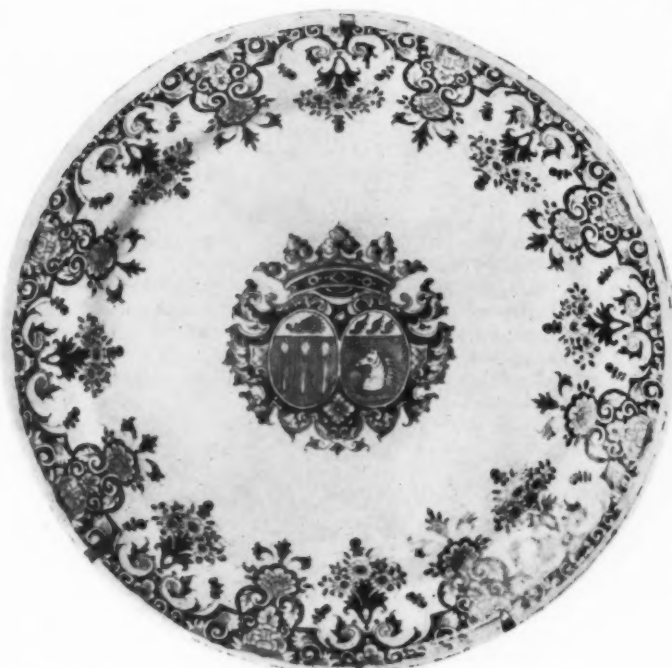
C'est des porcelaines de la dynastie des Ming, en camaïeu bleu, que Potterat s'inspirera surtout. Il semble le faire d'ailleurs plutôt à travers les imitations des faïenciers de Delft en Hollande. De l'importante commande pour le Trianon de Porcelaine où l'on sait qu'il fournit des carreaux de revêtement et des vases, on ne connaît rien sauf que le tout était de goût chinois. Les pièces de cette période que nous connaissons sont en camaïeu bleu assez noirâtre. L'émail est mince et souvent bleuté. Le décor présente des vases fleuris ou des scènes à personnages. Le décor à personnages chinois va d'ailleurs se perpétuer à Rouen et on le trouvera jusqu'à la fin du XVIII^e siècle. On va, pour l'instant, l'utiliser en même temps que le nouveau style qui apparaît bientôt, avec lequel il sera souvent même associé.

Ce nouveau style, tout à fait original, qui allait assurer à la fabrique une gloire exceptionnelle porte bien des noms : décor "à dentelle," "de broderie," "de ferronnerie," "à lambrequins," "rayonnant." . . . C'est essentiellement la répétition symétrique d'un même motif. Sur un plat, par exemple, ces



BANNETTE en bleu et rouge.
Collection de l'Auteur.

LA FAIENCE DE ROUEN



motifs symétriques partent du bord et sont orientés vers le centre. La place laissée libre au milieu est ornée d'un cul-de-lampe, d'une armoirie ou d'une rosace. Ce style savant, précis et d'une grande noblesse, à la fois très sobre et très décoratif, a connu une vogue extraordinaire et a été beaucoup imité, non seulement en France comme à Lille, Strasbourg, St.-Cloud, mais aussi à l'étranger. Mais c'est seulement à Rouen qu'on a su en tirer un parti magnifique avec une variété d'effets et de combinaisons incroyable. Le décor se complique de pendentifs, de guirlandes, de draperies, de mufles d'animaux, de parties sur fond bleu avec décor blanc, de doubles départs de lambrequins, d'arcatures symétriques, de rayons minces ou, au contraire, larges et ornés rejoignant le motif central, etc. ... Ce motif central lui-même peut être remplacé par un ou plusieurs personnages chinois ou bien, dans une réserve, par une scène mythologique ou galante, un paysage, une marine, etc. ...

Toutes ces inventions sans cesse renouvelées donnent à la production rouennaise de cette époque une richesse et

même une somptuosité rarement approchée par les autres fabriques qui n'avaient pas l'habileté ni le goût très sûr des faïenciers normands. Aussi leur succès fut-il très vif surtout auprès de la noblesse que les circonstances allaient transformer en clients tout désignés pour cette belle production. L'essor surprenant de la faïence à cette époque est dû, en effet, pour une large part—et assez paradoxalement—aux malheurs des temps. L'histoire du Trésor ruiné et de la fonte de l'orfèvrerie tant royale qu'appartenant à une grande partie de la noblesse, fonte faite pour renflouer ledit Trésor vidé par les guerres, cette histoire est trop connue pour qu'il soit nécessaire d'insister beaucoup. Mais il est certain qu'à une époque où le faste était une sorte de dogme intangible, l'ornementation par de riches faïences pour remplacer les pièces d'orfèvrerie décoratives ainsi sacrifiées, était une aubaine inespérée pour les faïenciers et un stimulant pour leurs facultés d'invention. Et lorsque le Roi, en 1709, donna l'exemple en "*se mettant en faïence*" comme le rapporte Saint-Simon, toute la cour ne put que l'imiter.

De cette circonstance exceptionnelle devait donc partir la grande prospérité de Rouen. Par elle également s'expliquent les particularités de la production : le style toujours orienté vers un effet à la fois puissant, équilibré et mesuré, les formes et les dimensions, de même, étroitement assujetties à la nouvelle fonction des faïences, à leur nouvelle dignité.

Au-dessus. ASSI-
ETTE. Décor en
camaïeu bleu. Musée
des Arts Decoratifs.

En-dessous. FONTAINE de milieu.
Décor en bleu clair, bleu foncé et
rouge foncé. Quadrillages et feuillages
rouges. Têtes en relief à chevelure
bleue. Musée Céramique de Rouen.

En-dessous, à gauche.
SURTOUT. Rin-
ceaux bleus sur fond
ocre foncé. Groupe
d'amours en camaïeu
bleu. Rebord supé-
rieur ocre. Musée
Céramique de Sèvres.



Point de ces charmants bibelots dont on raffolera 50 ans plus tard, mais de grands plats, des bannettes (sorte de plats allongés terminés par deux anses, très fréquents à Rouen), aussi de grands vases, de beaux hanaps en forme de casque, des saupoudrières, des boîtes à épices, sans oublier les assiettes déjà nombreuses, dès cette époque. Il y a abondance de pièces armoriées destinées à prendre, sur les dressoirs, la place d'honneur.

Le décor à lambrequins exécuté primitivement toujours en camaïeu bleu, s'est enrichi par la suite d'une autre couleur : le rouge. Les pièces à décor bleu et rouge sont parmi les plus appréciées et les plus recherchées de tout l'art céramique. Elles gardent, en général, la belle ordonnance précédente mais certains spécimens très rares, d'une fantaisie et d'une richesse extrêmes, sont d'un type particulier, sorte de compromis entre la chinoiserie qu'ils portent au centre et les lambrequins du marli enrichis à leur chute de motifs plus exubérants rappelant assez le décor "cache-mire" de Delft.

Le fabrication au cours de toute cette période est très soignée, la terre est fine et serrée, de couleur assez claire allant du crème au rose pale ; la pâte est mince : l'émail blanc, parfois bleuté, est brillant et bien nappé. Le bleu de cobalt est soutenu, le rouge utilisé en traits assez minces rouge un peu l'émail mais de façon peu apparente.

Les formes sont très simples et pures : assiettes et plats ronds, bannettes à pans coupés rectilignes ; les saupoudrières droites ou à piedouche élégant : les hanaps, les cache-pots cylindriques parfois légèrement cannelés ont aussi une forme très sobre, de même que les grands vases dont seules les anses ont quelque fantaisie. Les décors "à la chine" avaient, comme les lambrequins, connu l'adjonction du rouge sur les modèles exécutés auparavant exclusivement en bleu. Cette nouvelle couleur est d'ailleurs ajoutée avec beaucoup de discrétion et ne modifie guère l'aspect des types ainsi à peine modifiés.

Au début du XVIII^e siècle, plusieurs événements notables se sont déjà produits. Edme Poterat est mort en 1687, son fils Louis en 1696. La direction des deux fabriques a été reprise par leurs veuves qui plaident pour obtenir chacune à son avantage exclusif le renouvellement de leur privilège. Devant la difficulté de les départager, une sorte de liberté implicite est adoptée, liberté dont profitent aussitôt, vers 1700, sept nouveaux faïenciers. La multiplicité des fabriques va créer une émulation favorisant la recherche d'effets nouveaux et notamment la polychromie. La première pièce polychrome connue est de 1699, date relevée sur une pièce à chinoiserie, mais il semble que cette nouvelle formule de décoration qui devait plus tard l'emporter définitivement, ait fait au début d'assez lents progrès, les lambrequins triomphant toujours vers 1710-1720, époque du grand rayonnement aristocratique de Rouen et se maintenant jusque vers 1730-1735. Il y eut donc certainement un large chevauchement des deux formules. Un des premiers décors polychromes, dit "aux cinq couleurs," utilise encore des motifs de ferronnerie. Au bleu et au rouge s'ajoutent simplement le vert et deux tons de jaune. Les décors suivants, notamment ceux adoptés par Guillibaud, copies presque textuelles des porcelaines chinoises du règne de Kang-Hi, dites "de la Famille Verte," abandonnent définitivement, eux, la tradition Louis XIV.

Par contre, celle-ci se maintient toujours dans une classe de pièces très exceptionnelles à vrai dire et d'une grande richesse : "les fonds ocrés." La décoration typique de ces pièces magnifiques comprend une partie de ferronnerie en bleu et rouge : une autre partie généralement au centre du plat ou de l'assiette, présente un fond ocré très soutenu et très éclatant, orné de motifs "niellés" très fins, en bleu ou en noir. Sur ce fond ocré, parfois simple médaillon mais souvent occupant tout le fond d'un plat, se détache une ronde d'enfants nus, jouant ou dansant, dessinés en camaïeu bleu. L'éclat du fond ocré est vraiment extraordinaire et donne à ces pièces un cachet de somptuosité sans égal. Diverses variantes peuvent transformer ce modèle type : inversement des couleurs avec rinceaux et quadrillages ocre sur fond bleu et même personnages en ocre ; parfois, le fond est d'un bleu violacé d'un effet très riche et très curieux. On connaît aussi des fonds ocre clair et même jaune citrin, d'ailleurs beaucoup moins éblouissants. Enfin, des jeux d'enfants sont dans certains modèles remplacés par une large armoirie.

Bientôt l'évolution incessante du goût allait apporter à Rouen d'autres formules, parfois heureuses, parfois décadentes. La grande période aristocratique cède le pas à des tendances plus bourgeoises et moins austères mais la rencontre du goût fastueux, du sens de la grandeur de l'époque de Louis XIV avec les qualités si françaises des faïenciers : mesure, équilibre, invention, avait été fructueuse, engendrant un style parfait dont l'attrait durable suscite encore l'admiration.

La Ville de Safed (left) and Les pêcheurs du Lac de Génézareth (below), both by Frenel (Frenkel)



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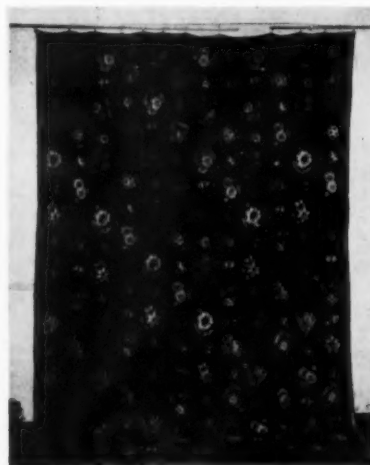
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ANTIQUe DEALERS' FAIR

Our Special Correspondent's A.B.C. of the
FURNITURE EXHIBITS

A " is for Art enthusiasts, who find that the Antique Dealers' Fair has many advantages over most other annual exhibitions, because by covering the work of all periods and civilised countries, it offers a vintage year, every year, for art gourmets. Moreover, everything can be handled and examined in detail, leisurely, in comfort and without high-pressure salesmanship, yet everything—apart from the magnificent Royal loans—is for sale; and finally, there is the assurance that every piece exhibited has been vetted to ensure that it is what it purports to be.

The fair will be opened this year by Countess Mountbatten of Burma on June 8th, in the Great Hall of Grosvenor House; it will be open daily (Sundays excepted) until June 23rd.

For the previewer, the difficulty is, as usual, to know what to select for illustration from the thousands of fascinating objects which will be displayed on some ninety stands. The after-effects of the war, high taxation, death duties, restriction of both new building and building maintenance, fuel shortages, etc., resulted in the first two post-war fairs containing the highest proportion of outstanding pieces of furniture which has ever passed through the hands of the trade. Inevitably this has made the last few fairs appear to have a somewhat lower vintage grading for those whose interest lies in the rarest specimens.

No one could wish for the return of the conditions which put such a galaxy of treasures on the market again during such a short period, but the gradual disappearance of trade restrictions, which were threatening our supremacy in the international art trading world, is very welcome and is having good effects, which will be clearly visible at this year's fair.

My recent browsing among antique dealers has shown me a considerable number of very fine pieces, which they have been able to buy abroad—not only foreign pieces, but also outstanding examples of English craftsmanship which they have been able to repatriate. This augurs well, not only for this year's fair, but also for the retention by Great



Fig. I. (Top right.) A XVIIth-century oak buffet of restrained design, good colour and proportions, and with the unusual feature of two drawers. *Mary Bellis of Hungerford.*

Fig. II. (Right.) A rare and small Joseph Knibb long case clock in floral marquetry case, with ingenious regulating device and month winding. *Garrard.*

Fig. III. (Below.) A very satisfying XVIIth-century oak dresser, which combines eye appeal with good storage capacity. *Keil of Broadway.*





Britain of the premier place as the international exchange and market for works of art throughout the world. Here are brief details of some of the exhibits which have particularly attracted my eye.

"B," in this instance, stands for Bellis or for Buffet—for the oak buffet, or to give it its original name "Court Cup-board," on the stand of Mary Bellis of Hungerford is an unusually well proportioned, light and restrained XVIIth-century example, which is much more attractive than the illustration (Fig. I) suggests. It is a quiet and well-mannered piece of furniture, in very good condition, of pleasing nut-brown colour, and it has the rare feature of two drawers at the middle tier. It takes apart into two sections, the upper stiles dropping into mortises in the middle "cup-board."

"C" for Clocks: there are many fine examples at Garrard & Co.'s stand, but none attracted me more than the very rare and beautiful late XVIIth-century long case clock

(Fig. II) by Joseph Knibb. It has a very fine dial, and, perhaps even more important, the movement goes for a month with one winding and is fitted with one of Knibb's ingenious devices for regulating: this consists of a butterfly nut which screws up or down, so lengthening or shortening the pendulum. This is a small and well-proportioned clock in an absolutely first quality veneered walnut case. The hood has a blind fretted frieze and barley sugar twist columns, and the main carcase and base are cross-banded, have end-grain solid walnut mouldings and panels of naturalistic floral marquetry.

"D" for Dresser: Fig. III shows the very satisfying XVIIth-century oak dresser which H. W. Keil of Broadway will be showing at the fair. It is a sturdy and well-proportioned piece, which combines eye appeal with good storage capacity. Its excellent colour and patination speak eloquently of a well-polished career over many centuries. It does not suffer from over-ornamentation, and the clear-cut horizontal line of demarcation between split bobbin enrichment and clean, bold relief carving is an unusual and interesting feature. It is 2 ft. 7 in. high, with a top 6 ft. 2 in. long by 1 ft. 10 in. deep, an area which, bearing in mind that a dresser was originally a table for dressing food, conjures up a picture of design for good living.

"G" is for Gloria Antica and the George II mahogany arm-chair (Fig. IV) which combines elegance with dignity, grace with strength and comfort with stability. All the lines are good, including the sweep of the back, the outward thrust of the back legs, the arm supports and the front legs. There is just the right amount of carving, and although it is bold, it is not coarse. This is a chair to admire on approach and to rest in without risk—to you or the chair.

"H" for Harris—M. Harris & Sons, whose selection is always so great that decision as to which item to illustrate is a problem. As usual, they have some magnificent examples of the rococo taste, and as I always feel that, in that whimsical field, the best of the carved, pierced and gilded mirror frames, girandoles and other wall ornaments are among the most attractively light-hearted and decorative masterpieces of the 1750-65 period, I finally selected the photograph of the important cartel clock (Fig. V). Its arrangement of C scrolls and leafage provides an example of masterly contradiction in terms of the English language, for the first impression is one of complete balance, yet the design is actually asymmetric in every part. The overall height is 35 in., the width 18 in. The rich gilding sets off to advantage



Fig. IV. (Top.) An elegant, comfortable and boldly carved George II mahogany arm-chair. *Gloria Antica*.

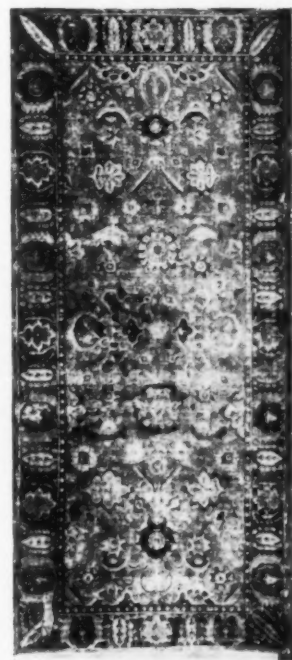
Fig. V. (Left.) An important and attractive cartel clock, in a finely carved and gilded pine case of the Chippendale rococo period. *M. Harris*.

Fig. VI. (Right.) An Indo-Ispahan carpet with a classic design of palmettes, cloud bands and lotus motifs on a rich red ground. *Vigo Art Galleries*.

the soft silvering of the dial. The clock is by Richard Day of London.

"I" for an Indo-Ispahan carpet. No room is complete without a carpet, and fine antique furniture, if it is to show to full advantage, deserves and demands the rich but mellow colouring and familiar traditional designs, to say nothing of the amazing wearing qualities which only an antique carpet can give. Fig. VI illustrates a fine, early Indo-Ispahan carpet, which provides just such a setting and is to be found on the stand of Vigo Art Galleries. It is 13 ft. 6 in. long by 5 ft. 11 in. and has a classic design of palmette, cloud band and lotus motifs, on a typical deep red ground.

"K" for Kingwood. Kingwood, actually one of the *Dalgerbia* species, was an early XVIIIth-century importation to Europe from South America. It is very hard, takes a fine polish and was much used by the French *ebenistes*, who are said to have named it kingwood in compliment to Louis XV. It is definitely a wood which improves with age.



When first cut, it is a rich and rather startling violet-brown, sometimes shading almost to black and streaked with markings of golden yellow. With age, it mellows to more orange and lemon tone values, and its wonderful lustre becomes accentuated. It is so rich in itself that the French habit of mounting it in ormolu may, to some eyes, savour of gilding the lily. Never available in large sections, it was always expensive, and was used chiefly for veneers—cross-bandings particularly.

One of the most effective uses of it which I have ever seen is as herring-bone cross-banding on the legs and as cross-banding round the fan inlaid satinwood oval top of the graceful Sheraton Pembroke table (Fig. VII) which is included among the beautiful furniture shown by Mallett & Son.

"M" stands for Mirror and also for Mann and Fleming, who will be showing the oval mirror (Fig. VIII) so daintily set in a Chippendale carved, pierced and gilded frame of tastefully restrained design and excellent workmanship. This is one of those interesting English translations of French rococo in which the asymmetry is so slight that to find it requires considerable search.

"N" for Norman. Our next port of call is Norman Adams, who seems strong this year in outstanding examples from "the age of walnut." The late William and Mary or Queen Anne kneehole bureau (Figs. IX and IXA) is certainly a rare and desirable piece of furniture. Though made as one piece, the shallowness of the slope and the projection of the

etc., above their normal flat surfaces, were well-known contraptions towards the end of the XVIIIth century for desks and other fitted cabinets. If I were ever involved in litigation concerning novelty or prior usage in patents relating to furniture "gadgets," my first move would be to visit Pratt's, where I would expect to find either an ancestor of the new "invention," or photographic proof that such a prototype had passed through their hands.

Last year Pratt & Sons showed an amusing Regency drawing-table which held its young "by the hand." A year or two previously, it was a late XVIIIth-century Pembroke table which, on the pulling of a cord, unexpectedly produced from its interior a fully fitted stationery cabinet. This year they will show the amazing late XVIIIth-century mechanical desk (Figs. X and XA) to delight boys from eight to eighty. This box of tricks is 4 ft. 10 in. wide, 2 ft. 11 in. deep, and Fig. X shows it, as one might say, "in repose." The only hints which it gives of its unusual movements are the two circular keyholes above the handles of the top pedestal drawers. Fig. XA shows it "in action," with top wound up for the use of a draughtsman or writer in a standing position and with pigeon-holes and nests of drawers mysteriously risen from the depths.

"Q" stands for Queen, and although bed hangings are the theme, they have naught to do with any bed in which Queen Elizabeth slept. They belong to what many connoisseurs consider to be the age of the most beautiful English needle-



Fig. VII. (Left.) A graceful and beautifully proportioned satinwood Pembroke table, bordered with kingwood and with the unusually attractive feature of herringbone kingwood veneered legs. Mallett.



Fig. VIII. (Right.) Oval mirror in a dainty and finely carved, pierced and gilded pine frame of the Chippendale period. Mann & Fleming.

bureau over the chest clearly show the ancestry and evolution from the desk-box standing on a separate chest. Apart from this, the combination of kneehole type of chest with bureau must always have been uncommon, and few such pieces have come to light. The quality of this example is very good, too, with its herring-bone bandings and solid edge moulded beads to carcase edgings. Many bureaux of this period contain secret drawers, but usually they are found in similar places, so the secret is not hard to expose; this bureau, however, contains rather a cunningly devised compartment, and I am not going to spoil your fun by giving away the secret.

"P" for Pratt & Sons, who can always be relied upon to produce the unusual. One is so apt to regard all mechanical and dual-purpose furniture as essentially an innovation of this present age that one tends to forget that not only bed-settees and bookcase beds were made in the XVIIIth century, but also that various mechanical jack-in-the-box devices, used to-day for raising and lowering cocktail cabinets,

work and embroidery and they are to be found, with much other lovely stitchcraft, on the stand of Arditti and Mayorcas. Fig. XI shows one of the curtains, and although it gives some idea of the crispness of the drawing and the fineness of the embroidered crewel work, it still cannot do justice in black and white, either to the freshness of the brilliant reds, blues, yellows, greens, etc., on their "off-white" linen background, or portray the absolute mint condition.

Even more remarkable, this curtain is part of a complete bed-set, all in the same wonderful state. It comprises, in all, two pairs of curtains, their tie-ups and pelmets, the hanging for the bed back, the bedspread and the bolster case. It was at one time on loan to the Victoria and Albert Museum.

"R" is for Regency which, in spite of its popularity, has been neglected up to now in this preview; so, for that matter, have been upright chairs. The omission is remedied by inclusion of Fig. XII, a most decorative and unusual chair, one from a set of six, grained rosewood, with gilded enrichments and with the shaped top rails, each painted in

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Figs. IX and IXA. A rare and fine quality late William and Mary or Queen Anne walnut bureau of small size, with unusual features.
Norman Adams.

brilliant colours with scenes depicting different domestic pursuits. They are to be found on the stand of Temple Williams who, although well known for many years to art connoisseurs and throughout the entire antique furniture trade, has only recently established himself in his own business and who, therefore, makes his bow this year as a stand-holder at the fair. On a recent visit to Mr. Temple Williams' showrooms in the appetisingly named Haunch of Venison Yard, off Brook Street, I was most impressed but not in the least surprised at the tastefulness of the showrooms, the quality of the furniture and the care which had obviously gone into the selection of unusual but charming pieces.

"T" stands for Tridarn, a "press" cupboard, formerly made in Wales, with three stages, the top one open for display of pewter and pottery. The two-stage "press" cupboard was in Wales known as a *cwpwrdd deuddarn* (two-piece) cupboard.

It is lucky that the fair accepts as antiques furniture made up to 1830, otherwise the remarkable tridarn, Fig.

XIII, dated 1823, and displayed by Gilbert Morris, would be missing from Grosvenor House. You may at first think that a piece of oak furniture, made a century after its design was fashionable, would not be a great loss, but look again at the photograph, note the fineness of workmanship and mint condition. Yes, this is a showcase specimen—a tridarn in miniature, made to quarter scale, only 21 in. high, 13½ in. wide and 5½ in. deep. It is of the finest craftsmanship throughout and, like a full-sized one, it is made in three sections, all panelled and entirely of oak. The dated centre cupboard encloses small drawers, replicas of the spice drawers found in a full-size tridarn. It was made by a member of the Lloyd Jones family at Llanrwst.

"W" brings us to Waddingham and our last illustration, but it is a grand finale, for the quality of Waddingham's stock is outstanding, even in Harrogate, where the excellence and variety of the antique furniture displayed is not the least of the attractions for visitors.

This is another stand where the galaxy of outstanding pieces makes selection of an illustration difficult. The

Fig. X and XA. A unique late XVIIIth-century mechanical desk in mahogany, with rise and fall action both to the table and the stationery fitment. *Pratt & Sons.*

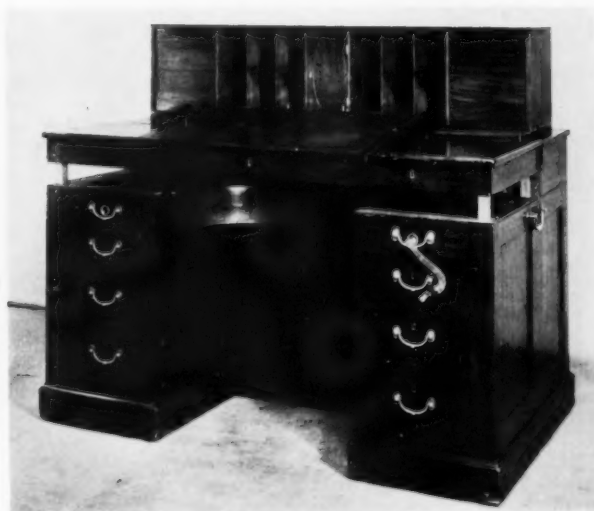




Fig. XIV. Superb quality mid-XVIIIth-century serpentine mahogany library desk. Waddingham of Harrogate.



Fig. XI. A bed curtain from an amazingly well-preserved complete set of Queen Anne embroidered crewel work bed hangings, worked in brilliant colours. Arditti & Mayorcas.



Fig. XII. A most decorative Regency chair from a set of six, each with top rail painted in brilliant colours with a different scene. Temple Williams.

mid-XVIIIth-century mahogany library desk, of serpentine shape, with kneeholes on two sides is, as the photograph shows, an absolutely superb piece. The veneers are of the highest quality, the colour just right, the gadroon carving round the leather-covered top edge and the guilloche round the drawers crisply carved to a fine scale. It measures 4 ft. 2 in. in width, 5 ft. from back to front, and, until recently, had never left the library for which it was made some two hundred years ago.



Fig. XIII. A unique model of a Welsh tridarn, made to quarter scale in 1823 and panelled throughout in oak. Gilbert Morris.

FURTHER CHOICE EXHIBITS

at the

ANTIQUÉ DEALERS' FAIR

EACH year, at the closing of the Grosvenor House Fair, wise men nod their weary and sagacious heads and remark on how clever the various antique dealers have been to have found and displayed so many rare and lovely pieces. With each succeeding Fair, despite these gloomy forebodings, the dealers manage to raise more and greater treasures from the bottom of the much-scraped barrel. A short pre-view of some of the outstanding and interesting exhibits for 1955 shows that this year is no exception, and that visitors will find there are just as many breath-taking surprises and pleasures as ever before.



STAND No. 14. Messrs. Delomosne & Son, Ltd. (4, Campden Hill Road, London, W.8), will be exhibiting both porcelain and glass. The unusual and attractive pair of candlesticks illustrated here are a happy blending of the crafts of the glass-cutter and the metal-worker, and date from the final years of the XVIIIth century.

Also on Stand 14 is a Bristol tea-service, dating from about 1775, painted in colours with festoons and bouquets of flowers and with bands of ornament in puce and gold. Readers may recollect that this year is the 250th anniversary of the birth of William Cookworthy, the man who discovered the essential clay and stone for the making of true "hard-paste" porcelain in the Chinese style. He it was who founded the Plymouth factory in 1768; a factory that removed shortly after that date to Bristol, where for a few years were produced wares, both for the table and for decoration, of a quality of which this tea-service is a typical example.

STAND No. 55. Messrs. M. Hakim (33, Cranbourn Street, London, W.C.2) will show a selection of jewellery, silver and works-of-art in precious metals. The piece illustrated is a typical specimen from the display, and is an Italian gold box of XVIIth century date, enamelled with mythological scenes in colours. Pieces of this style and period are rare; the value of the metal of which they are made and the brittleness of the enamel decoration ensure that the ravages of time have taken toll of them in the centuries since they were made.



STAND No. 8. Besides old English furniture, Messrs. Norman Adams, Ltd. (8-10, Hans Road, London, S.W.3) will show a selection of English XVIIIth-century porcelain. Two examples from the Worcester manufactory are illustrated here. On the right: a tea-pot with the body moulded in relief in a pattern of feathers, and printed with a pseudo-Oriental design of geese and flowering tree-peonies painted over the glaze in *famille rose* colours. The design is recorded in H. R. Marshall's recently published *Coloured Worcester Porcelain* as Item 447 on Plate 22, where it is figured as occurring on a ribbed cup and saucer. On the left: the bowl is painted in colours with a Chinese fisherman standing in his junk against a background of conventionalised rocks and foliage. (See Marshall, Item 27 on Plate 2, where a tea-pot with a comparable pattern is shown.) The bowl is 5½ in. in diameter and 3 in. in height. Both of these Worcester pieces date from the first decade of the factory, circa 1755-60. More and more collectors are showing an interest in the earlier Lund and Worcester wares, many of which are valued as highly as the more familiar and sophisticated specimens of the so-called Dr. Wall period.



APOLLO



STAND NO. 22. The Bow figure illustrated here is displayed by Messrs. Charles Woollett & Son (59 & 61, Wigmore Street, London, W.1). In the form of a woman seated beside a bucket and holding a tumbler in her left hand, it bears the incised mark "T"; the mark that has puzzled many students for a long while, and that still seems to be an unsolved mystery. The most probable solution would seem to be that it is an abbreviated form of the name of a French modeller named Thibault, anglicised in a letter written by Josiah Wedgwood into "Tebo." Whoever the man was, or whatever

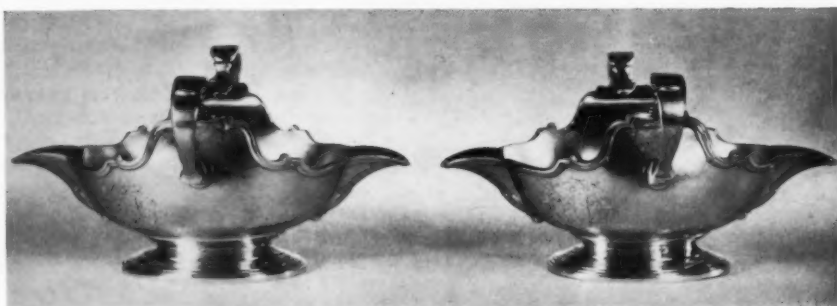


the mark may mean, it is one that is to be found on the productions of more than one English factory during the mid-XVIIIth century.

Also on Stand 22 is the fine Chelsea tureen,

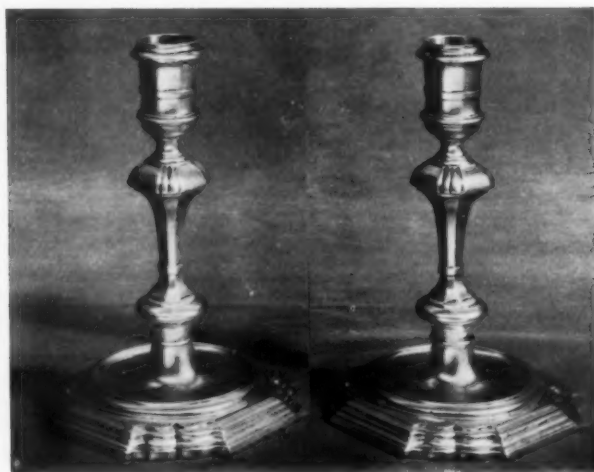


STAND NO. 23. Messrs. Bracher & Sydenham (26-30, Victoria Street, Reading, Berks) will be exhibiting a selection from their stock of old silver. Not the least important pieces will be the set of four table candlesticks illustrated here. These rarities bear the date-letter for 1699, stand 6½ in. in height, and aggregate a weight of 50 oz. Their maker, Pierre Harache, was one of the many Huguenot craftsmen who fled to England from the Continent during the reign of William and Mary, and who laid the foundations of English artistic prowess in the XVIIIth century.



STAND NO. 53. Messrs. Garrard & Co., Ltd. (112, Regent Street, London, W.1) will be displaying fine silver and clocks. They will be showing the pair of rare double-lipped sauce-boats illustrated here. These date from the reign of George II and were made in the year 1732 by Anne Tanqueray. Each of the sauce-boats bears the engraved coat-of-arms, within elaborate and tasteful mantling, of a former early XVIIIth century owner.

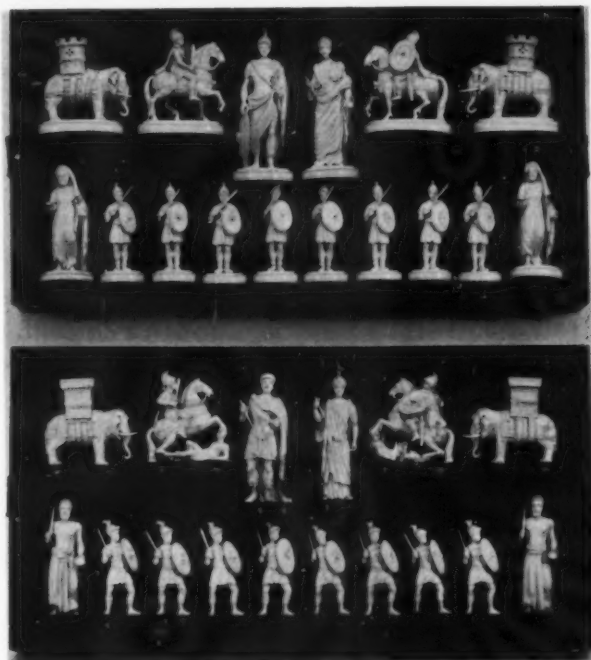
cover and dish illustrated here. This bears the Red Anchor mark, stands 10 in. in height and is 14 in. in diameter (measurements are overall). The coloured decoration of this important piece is of bouquets of flowers in the Meissen style, the so-called *deutsche Blumen*.



STAND NO. 31. Messrs. Wartski (138, Regent Street, London, W.1.) will be displaying both silver and jewellery. The pair of candlesticks

FURTHER CHOICE EXHIBITS AT THE ANTIQUE DEALERS' FAIR

illustrated here are representative of other pieces of English silver in fine condition that will be seen by visitors. They bear the date-letter for 1732, stand $6\frac{1}{4}$ in. in height, and are typical and rare examples of the craft of the silversmith during the reign of George II.



STAND No. 25. Messrs. Lories, Ltd. (89b, Wigmore Street, London, W.1) show a wide selection of antiques. Apart from a display of porcelain, the remarkable chess-set illustrated here is of great interest. Finely carved in ivory, the pieces are each carefully bedded in two separate trays which themselves are contained in a brass-bound Macassar-wood casket.

This careful treatment has ensured the perfect preservation of each of the thirty-two chessmen, and they are to-day in a state very little different from when they were made a century-and-a-half ago. It will be noticed that the blacks and whites are carved differently—the figures in varying attitudes and costumes—the opposing sides being mounted on white and black bases respectively.



STAND No. 24. The Leger Galleries (13, Old Bond Street, London, W.1) will be showing the oil-painting illustrated here. It is by John Hoppner, R.A., and depicts Mary Eleanora, eldest daughter of Francis Burdett, Esq., and Mary Eleanora, his wife. This pleasing three-quarter length painting (size: $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.) came from the collection of Sir Francis Burdett, 7th Bt., of Ramsbury, Wilts. An ancestor and a namesake of the recent owner of the painting was in 1810 committed to the Tower for a breach of the privileges of the House of Commons, and became the hero of the London populace. His step-mother was no less a person than the famous Harriot Mellon, who married the banker, Thomas Coutts, and later became Duchess of St. Albans, and his daughter was the fabulous lady who became the Baroness Burdett-Coutts.

STAND No. 84. Last, but not least, in this brief pre-view comes the Parker Gallery (2, Albemarle Street, W.1). Pictures, prints and models of sporting, military and topographical interest will be shown, and will provide a vivid *résumé* of past scenes and customs. The attractive coloured aquatint illustrated here is entitled "View of Black-Friars Bridge and St. Pauls Cathedral." It was published in 1790 and engraved by J. C. Stadler after a water-colour drawing by Joseph Farington. The latter was a noted topographical draughtsman of his day, who became A.R.A. in 1783 and R.A. two years later, and who was one of the auditors of the finances of that respected body. This Thames-side view shows the old Blackfriars Bridge that was built between 1760 and 1770; the present structure was erected in 1865-69.

Silver, pictures, porcelain, glass (not forgetting prints and chessmen): as usual, there is something to suit every possible taste and many pockets. After a visit to Grosvenor House it will be agreed that the antique dealers have done the seemingly impossible, and have provided yet one more feast for the eye and a banquet of pleasure in which all can share.

THE LIBRARY SHELF

COUNTRY HOUSES

By H. M. COLVIN

LAST year more people than ever visited English country houses, paying their half-crowns in order to gaze for three-quarters of an hour on the relics of an aristocratic life which their society has doomed to extinction. Here and there the public is still kept at a respectful distance by the passive resistance of a locked gateway or (in one case at least) by the defiant gesture of a raised drawbridge. But one by one the stately homes of England are capitulating to the forces of democracy, so enabling their owners to recover from the public something of what they are paying in taxation to the State. Indeed, the State itself has at last agreed to give back with one hand what it has taken away with the other to the extent of £250,000 a year. Parliament has set up an Historic Buildings Council in order to administer the funds thus made available, and its Second Annual Report,* published last month, shows that many of our finest country houses have been reprieved as a result of this timely assistance.

The only conditions imposed are that the repairs shall be carried out "subject to the inspection of the work by Ministry of Works architects," and that the house shall be open to the public at reasonable times. As a compromise between demolition on the one hand and nationalisation on the other it is admirable. But how long will it last? The Council itself, sympathetic as it is "to the desirability of keeping these historic houses in use as residences," expresses the view that "the long-term prospects of survival of historic houses in private ownership and as private residences still seem to be doubtful despite the new legislation." As it is, the Council

* H.M.S.O. 9d.



KIRTLINGTON PARK, OXFORDSHIRE 1742-78
Architects Wm. Smith and John Sanderson.

can recommend grants only for buildings "of outstanding historic or architectural interest," and the claims for assistance of many buildings of lesser interest or merit have had to be rejected. Thanks largely to its efforts, no house of the first importance was demolished in 1954, but destruction has overtaken several lesser houses which for one reason or another have failed in the competition for publicity, or whose owners have preferred demolition to becoming the curators of their own homes. And others inevitably will follow, for it has never been possible to hold up for ever the architectural consequences of a social revolution, and even Chatsworth and Longleat and Penshurst may not in the long run prove more durable than the dissolved monasteries of East Anglia or the lost palaces of Henry III.

But if, even in this most historically minded of all ages, we must reconcile ourselves to the destruction of houses that fifty years ago seemed as immutable as Woodstock must have seemed to the men of the XIIIth century, or Bury St. Edmunds to those of the XVth, we can at least take steps to record their architecture and their contents for the benefit of future generations. Fortunately, country houses lend themselves readily to topographical illustration, and ever since Kip and Badeslade published their folios of engravings

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early in the XVIIIth century, views of gentlemen's seats have found both publishers and purchasers. Until recently, however, the latter were chiefly the owners of the seats depicted (a country house sale is still the best place to acquire a copy of Colen Campbell's *Vitruvius Britannicus*, Twycross's *Mansions of England*, or Neale's *Views of Seats*), and the text usually consisted largely of flattering remarks about the ancestry of the family in possession. The views chosen were, moreover, almost invariably external, and anything so technical as a plan was generally avoided. When early this century the Royal Commission on Historical Monuments began to record English architecture in a systematic way, a great opportunity was lost by the arbitrary exclusion of everything later than 1714, and it is only since the war that this lamentable limitation has been removed. Meanwhile, in 1897, a new periodical called *Country Life* had taken it upon itself to make the description of a country house the principal feature of its weekly issue, and in the course of the last fifty years some 1,500 houses have been described in a series of articles remarkable alike for their architectural scholarship and for the quality of their illustrations. But for *Country Life* many English country houses would have perished unrecorded, and all students of architectural history owe a great debt to the private enterprise which for half a century has done the work which the Royal Commission refused.

In 1920-28 the more important *Country Life* articles were reprinted by the late H. A. Tipping in a series of volumes called *English Homes*, so large and so expensive that they have been the despair of students ever since. Now Mr. Hussey has initiated a new and less grandiose series intended in due course to replace Tipping's volumes. Its purpose is the same: namely, "to narrate the development of English domestic architecture as illustrated by the larger country houses, while providing a compendious record of the most notable examples." But the treatment differs in several respects from Tipping's. As "many of these houses can no longer be regarded primarily as family homes in a continuing way of life," the author has written of them rather as "national and historic works of art," and where his predecessor dwelt on family history, Mr. Hussey has concentrated on the architects and craftsmen by whom the houses were built.

At the same time limitations of space imposed by "current conditions" have obliged him considerably to compress the original articles upon which the new series is based.

Of this new series the volume under review* is the first in order of appearance, though not, of course, in date. It is prefaced by a notable essay on Georgian architecture, and although not everyone will follow Mr. Hussey in his somewhat personal use of the terms "baroque" and "rococo," they will not fail to be impressed by the stylistic analysis which underlies his classification. The thirty-five houses chosen for illustration range from Holkham Hall to Strawberry Hill, from the works of the builder-architects of the early XVIIIth century to those of the last of the Palladians in the 1760's. The average number of plates per house is over a dozen, and in many cases a plan is provided as well. Though the principle of selection has been to include only houses "now in existence and inhabited," several of those illustrated have, in fact, ceased to be private residences. Thanks, however, to the *Country Life* collection of photographs, all of them are shown with their furniture undisturbed and their pictures unsold. The deception is pardonable, for it was, after all, as houses that they were built, and it is as houses that they should be recorded, even if in the meanwhile they have become golf clubs or agricultural colleges. The way of life which they represent may have had its limitations, but at least it had an architectural setting which some have seen as England's greatest contribution to the visual arts, and of that setting Mr. Hussey's new series promises to be in every way a worthy record.

* *English Country Houses: Early Georgian 1715-1760*, by Christopher Hussey. *Country Life*. 256 pp. 465 figs. £6 6s.

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ENGLISH DOLLS, EFFIGIES, AND PUPPETS. By ALICE K. EARLY. B. T. Batsford, Ltd. 25s. net.

Reviewed by Montague Weekley

Doll-collecting has many, many addicts in the U.S., some of whose enthusiasm crosses the Atlantic. Last year's delightful "Dolls Through the Ages" exhibition in London did, at least partially, explain the spell which this branch of antiquarianism casts on its devotees.

Mrs. Early is a collector who is evidently much interested in the varied materials and techniques employed by doll makers. Dolls loom much larger in her book than puppets (marionettes, etc.) and effigies. Her historical survey of effigies deals principally with wax images, especially those of British monarchs and national heroes in the famous Westminster Abbey collection.

Many small figures surviving from remote eras were not toys. "Some," as Mrs. Early observes, "were objects of worship. Some were votive offerings dedicated to take the place of their donors. Many were substitutes for human sacrifices. Yet others took the place of the wives and attendants who, in ancient days, were slaughtered so as to accompany their dead lords into the realms of the hereafter."

Little research has, hitherto, been devoted to the history of dolls during the XVIIIth and XIXth centuries. Mrs. Early's work will be useful for its information about London makers, particularly that contained in the book's two appendices. The first lists names and addresses in directories, the earliest being that for 1738, the latest that for 1935; a span of

almost two centuries. The second traces from directories London addresses of the Montanari family, renowned for wax dolls during 1849-1886. Madame Augusta Montanari's dolls *de luxe*, with each hair separately inserted in their wax scalps with the aid of a hot needle, won awards at the Great Exhibition of 1851 and at the International Paris Exhibition of 1885.

Mrs. Early has assembled interesting data relating to the manufacture of wax and china dolls, as well as to such trade accessories as dolls' eyes produced by makers of glass paperweights. Her illustrations are plentiful and they include instructive line drawings which she, presumably, has contributed to her own text.

A BOOK OF PICTORIAL PERSPECTIVE. By GWEN WHITE. Murray. 15s.

Reviewed by Horace Shipp

In l'Ecole de Paris and its allied establishments the side lines of any table are drawn wider apart as they recede from the picture plane. I have never understood this invariable modernist convention, nor why the perspective which has for at least five centuries been the visual basis of Western art should thus have gone into reverse. Gwen White's fascinating study of perspective shows that it is not abandoned, and may be returning. The volume is as ingenious as it is thorough and easy to understand. The method of putting a diagram of the perspective on the page behind each coloured picture, so that by holding it to the light picture and scientific abstract are brought together, is excellent. Every kind of perspective

is dealt with: reflections simple and multiple, shadows from single and multiple sources of light, the cone of rays, etc. The end papers show the meaning of terms used, and a few pages at the end explain succinctly the theory which has been demonstrated. Art teachers will find the work invaluable, and so will a host of others who practise the arts or have any concern with the subject of perspective. Uccello from the Elysium fields will crown Gwen White with asphodel.

MEANING AND SYMBOL IN THE MODERN ARTIST. Henry Moore, Edward Munch, Paul Nash. By G. W. DIGBY. Faber and Faber. 30s.

Reviewed by Clifford Bax

A man cannot grow up beyond a predestined height, and it would surprise us if now and again he were to shoot up another foot; and yet this is just what students and some professors assume to be a characteristic of the arts. Does art progress beyond a given height? May not sculpture have reached its apex with Michaelangelo, and painting with Titian? Just as a man may part his hair in a different way, or grow a beard, or become too fat or too thin, so may the arts change without progressing. At present, in my view, we are living in a period when all the arts are skinny: our so-called poetry has a shambling gait, and the perpetrators seem to have forgotten that language can be melodious; our music merely meanders; our painting frantically attempts to add a cubit to the work of Rubens and Hillyard; our sculpture will look ridiculous when two generations have lived.



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However, Mr. Digby would not agree. His thesis is that modern artists are exploring and expressing "the subconscious." We have been struggling for several thousands of years to extricate ourselves from the fantasies of the subconscious; and it is not easy to see why pictures of a diseased subconscious should delight us more than pictures of physical maladies. When Ruskin said: "All great art is praise," he meant it is praise of all that is lovely in creation.

Still, Mr. Digby must be allowed his say. "Here there has also been a definite dismemberment of limbs. It is nearly always the most highly developed human parts which suffer most. Hands, feet, the vital organs are atrophied, amputated or pierced, and there is a characteristic tendency to reduce the head to a mere cypher."

There will always be foolish persons who are afraid of being out of fashion.

PAPERWEIGHTS AND OTHER GLASS CURIOSITIES. By E. M. ELVILLE. Country Life, Ltd. 25s.

Reviewed by E. B. Haynes

How are the mighty fallen! Here our beloved drinking glasses and commemorative prizes have become "other curiosities," together with a wide range of glass objects from chandeliers to marbles, and relegated to a few pages at the end of the volume.

However, as the author explains, an XVIIIth-century meaning is to be inferred and "curiosity" translated into "an object made with art and care." It is further true that Mr. Elville has previously dealt more

handsomely with our drinking glasses in his *English Tableglass*.

This will perhaps permit concentration on the major subject treated, the millefiori and other paperweights in such vogue to-day. A little more than one-third of the book, thirty-eight pages to wit, is devoted to Continental and English weights, including "incrustations"—sulphides to the Parisian—and a variety of poor relations such as doorstops and linen smoothers.

Mr. Elville does, in fact, make the most of his space, and many will read his well-printed account with attention and, indeed, curiosity in the modern sense. All will certainly welcome his illustrations and admire the colour plate. Yet the author is ill-served by the publisher's blurb, for nobody could give the collector of paperweights "all they want to know about them," let alone in a portion of one slim volume.

As to the textual matter, it is unduly extending the possibilities to link millefiori with Egyptian vessels of 1400 B.C. The Egyptian millefiori bowls of the 1st century A.D. would be a safer origin, but naturally not for paperweights. Indeed, are there adequate grounds for believing that Venice made paperweights in the XVth century? Sabellico's reference to little balls of crystal with all sorts of spring flowers therein would suggest hand-coolers rather than paperweights, for which there could have been little need.

Something has already been done in the way of classification, rather on the lines suggested by Mr. Elville. But these headings merely indicate the families, so to

speak, leaving the genera, species and varieties (as of size, for instance) to be filled in, a lengthy business of systematic observation and record. The author rightly points out the frequency of B 1848 weights, and they should therefore be as valuable without the date mark, but that is not the case.

The question of value is given dangerous prominence, since auction room results should be accepted with unlimited reservations. As stated, no two paperweights are identical though many are similar; much the same holds for prices, and with all the intricacies of workmanship, condition, coloration, and immediate demand (or otherwise) it would be in the highest degree rash to assume that one weight will realise as much as a similar weight in the same sale, or that the same weight would realise as much to-morrow as it may have done to-day. One of the greater mercies allotted to sellers is in the fact that the eye of each buyer receives a different impression on every occasion.

One could wish that something had been said about English paperweights, whose home was Birmingham. They are not even mentioned, but how compress even a tithe of what is known within the space allowed? Despite the publishers' optimism, the task was an impossible one.

For the rest, few of our glass "curiosities" are forgotten and a little is said about much. Shortly put is clearly put, and no doubt many will feel disposed not only to inquire within this latest work of Mr. Elville's but also outside it. And that is really a compliment to the author.

The Decoration of English Porcelain

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THE ART OF THOMAS GIRTIN.

By THOMAS GIRTIN and DAVID LOSHAK. A. & C. Black, 1954, 50s.

Reviewed by Graham Reynolds

Although he died at the age of 27, and his only surviving works are in water-colours or pencil, Thomas Girtin has an assured place among the recognised masters of the English School of painting.

Much valuable research has recently been carried out into the somewhat scanty records of his life and the development of his style—notably in the monographs of Randall Davies (1924) and Jonathan Mayne (1949). Now the artist's great-grandson, Mr. Thomas Girtin, has completed a lifetime's study of his ancestor's work by publishing in this book a catalogue of over 600 of Girtin's drawings. Those who know the Walpole Society's *Drawings and Sketches of John Robert Cozens* (1935), of which Mr. Girtin was co-author with Mr. C. F. Bell, will look for a high standard of discrimination in this compilation, and they will not be disappointed.

The catalogue is preceded by an ambitious introduction, which is mainly the work of Mr. Loshak and is designed "to study phenomena of style from a broad historical standpoint and to analyse influences on the nature of water-colour."

This proves to be an exercise in the now fashionable social criticism of the arts. Mr. Loshak is no more convincing than other writers in this genre when he correlates artistic movements and social forms; indeed, he has not even begun to give an

accurate picture of the society which is supposed to be responsible for the art which he is discussing. He first introduces us to a "parvenu bourgeoisie intent upon self civilisation" or "parvenu snob-respectability," and holds that its "ambition to ape the aristocratic way of life" called into being the Topographical school of water-colour painters (i.e., Sandby, Rooker, Hearne). There then appears a—presumably different—bourgeoisie, which employs child labour, fights trade restrictions and generally invents democracy, atheism, and the Romantic Revival. Girtin is held to be the first to embody romanticism thus conditioned in water-colour; but before this could happen it seems that the Old Guard (not the previous bourgeoisie, however, but the "landowning interests") staged a reaction, a flight from hideous reality. The reaction is reflected in an Elegiac school of water-colourists (A. and J. R. Cozens, Towne), strangely described as an "inverted anticipation" of the Romantics.

It is hard to recognise the lineaments of the Age of Elegance in these injudicious gleanings from a text-book of economics. Indeed, the most cursory examination of the facts of patronage will show that the deductions drawn from them are a complete fantasy. Sir George Beaumont (who, we may suppose, is a typical representative of "landowning interests") patronised Hearne, J. R. Cozens and Girtin alike, showing equal sympathy with the Topographical, Elegiac and Romantic schools as defined by Mr. Loshak. Among Paul Sandby's patrons were the Dukes of Montagu and Grafton, and the

Earl of Warwick, as well as Sir Watkin Williams Wynn and Sir Joseph Banks; we may presume that not all these men are the *parvenu* snobs required by the theory. J. R. Cozens was employed by the comparatively new money of Richard P-yne Knight and William Beckford, as well as by Sir Richard Colt Hoare and Sir Frederick Eden. Few societies, in fact, could be less adapted to explanation in terms of XXth-century class consciousness than the world of taste in XVIIIth-century England, in which men of widely different position formed a remarkably homogeneous group of art lovers.

In his analysis of the drawings Mr. Loshak is so far the victim of his own jargon as to write: "instead of transforming the middle-distance into a pseudo-foreground, he all but transforms the foreground into a pseudo-middle-distance" (p. 75), and "Towne . . . failed to achieve time," (p. 102). When he says of an entirely characteristic drawing by Girtin that in it "Nature has ceased to be regarded as subject-matter or source of inspiration" he is evidently not looking at an XVIIIth-century water-colourist but is contemplating an artist of his own construction, a contemporary of Kandinsky's. Nor does Mr. Loshak carry greater conviction when he interprets Girtin's life on sociological lines and erects a gargantuan scheme of evolving periods of style on the pitifully few datable drawings of Girtin's short working life.

The catalogue in this book is, then, greatly to be commended, but the introduction does not further our understanding of the artist or his art.

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ENGLISH WALL-PAINTING OF THE FOURTEENTH CENTURY.
By E. W. TRISTRAM. Routledge & Kegan Paul. 50s.

Reviewed by Joan Evans

It is some three years since Professor Tristram died, and the sight of his name on a title-page gives the reader a shock. In 1944 and 1950 he published volumes on English wall-paintings of the XIIth and XIIIth centuries, under the ægis of the Pilgrim Trust, and the present book is, in fact, a third volume, carrying the publication of his work a stage further. It has been completed by his widow and Mrs. Bardswell, with the intention that it should be in some measure a memorial volume. It is thus natural that it should be illustrated in the main by photographs of drawings by Professor Tristram rather than by direct reproductions of the wall paintings themselves. Probably for the same reason the references are not so full as they might be, except when dealing with Professor Tristram's own work. The next generation of students of wall painting, many of whom were deeply influenced by Professor Tristram's work, receive, indeed, rather summary consideration. Longthorpe Tower is mentioned ten times in the text, but a reference to Mr. Clive Rouse's work there is only given in the catalogue. His name is not mentioned in connexion with the paintings at Peakirk.

The subject of English wall paintings is extended to include panel pictures such as that from Thornton Parva, the Westminster portrait of Richard II and the Wilton Diptych, but manuscripts are only mentioned (and that rarely) in connexion with specific wall paintings.

THE LIBRARY SHELF

The first section of the book is taken up with general history and iconographic considerations. It plunges into the matter without preliminaries, and is all the better for that, but the inexperienced reader might perhaps be warned more specifically that it is, in fact, the third volume of a series. The book continues with accounts of the wall paintings under the categories of patronage, style, and influences. The second part, which will be of great value to the traveller and student, gives a detailed catalogue of the paintings considered, arranged alphabetically under localities. Appendices list paintings of lesser importance not treated in the text and purely ornamental paintings, and the names of recorded artists of the XIVth century and of the iconographic schemes employed.

Much of the book is of more than specialist interest. The literary parallels cited by Professor Tristram bring it into relation with wider studies. His continued belief in the "Christ of the Trades" as an iconographic entity is clearly expressed, with due regard to other views, and will interest the student of iconography. The historian of art will find in his account of the diapering of wall paintings by stamps and dies and their enrichment by "mirrors" of talc and settings of sham jewels a perfect example of the influence of shrines and vessels of enamelled gold even on the graphic arts in the XIVth century. That little first-rate work remains in anything near its original state makes this part of the book unfamiliar and instructive, and the subsequent accounts of the good second-rate work that survives in minor churches, often remote, are no less rewarding. The book has been edited with affectionate care; it may, however, be noted that Erdeswicke's *Survey of Staffordshire*, cited on p. 31, though published in 1844, was written between 1593 and 1603.

ATLAS OF WESTERN CIVILISATION. By Dr. F. VAN DER MEER. Cleaver-Hume Press. 75s.

Reviewed by Jon Wynne-Tyson

The scope and intentions of this ambitious work are best made clear. It is aimed at those "who are prepared to browse long and imaginatively over maps," and who by their sifting and meditation upon their recollections of the history of our civilisation, may be helped to a greater understanding of the panorama of Western history and its more significant landmarks.

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**THE CANTERBURY SCHOOL OF
ILLUMINATION. 1066-1200.** By
C. R. DODWELL. Cambridge Univer-
sity Press. 84s.

Reviewed by John Beckwith

All students of medieval art will welcome the publication of this important study of the artistic output of the Canterbury School. Not only did the School create in the Eadwine Psalter, in the Dover and the Lambeth Bibles, three remarkable monuments of Romanesque art, but in their inspired copies of the Utrecht Psalter, which arrived from abroad sometime before the year 1000, they were largely responsible for the preservation of a great tradition with its roots in the age of Charlemagne. Dr. Swarzenski has pointed out that the Anglo-Saxon artists would hardly have been able to create so convincingly the style of the Utrecht Psalter if they had not borne within them a taste for, and an affinity with, its various qualities. The impact of the Norman Conquest may be studied with particular nicety at Canterbury. The arrival of Lanfranc, accompanied by monks from the Norman house of Bec, is marked not long after by the change of script in the episcopal professions kept at Christ Church; "a closely written, angular hand suddenly replaces the rounder Anglo-Saxon one. . . . The intrusion of the Bec hand is due to the advent of Bec monks. Of this the chroniclers have nothing to say. The vernacular prose of the Anglo-Saxon chronicle of St. Augustine's flows smoothly on." The style of the illumination appears to be no less imperturbable; sometimes there appears to be a change of atmosphere, and there are signs of the reintroduction of an English style provincialised—Anglo-Saxon art with a foreign accent—but this is finally submerged "in the broad tide of the Anglo-Saxon tradition that joins up pre-Conquest illumination to that of fully developed Romanesque."

Dr. Dodwell has done a great service by presenting the course of his scrutinies over the manuscripts; his careful analysis of style, his recollection of circumstantial detail, his awareness of incidental problems build up an interesting and instructive picture. Within the discrete productions of the Canterbury School he is comfortably at home; when he is emphasising the continuity of the Anglo-Saxon tradition, or pointing out the intrusion of Norman elements, the fibre of his argument holds well. It begins to slacken when it is brought up against the difficulty—it is at once an aesthetic and an historical difficulty—of showing how and why the Anglo-Saxon tradition suffered a continental change. The course of the change, protracted as it is, and extended on either side of the Norman Conquest, is nicely charted, but the explanation for this change is somehow blurred and opaque in transmission. Reference is made to possible Italian influences, and there is always the sphinx of the St. Albans Psalter, which so far seems to baffle rather than to explain. As a result, against the new massiveness of Romanesque art Dr. Dodwell's study splinters into two chapters on the sources of Romanesque style—Byzantium, astronomical manuscripts, calendar illustrations, scattered classical motives, illustrated fables, and figured silks. None of these splinters is

irrelevant; neither do they jig-saw into a convincing picture. It is perhaps unfortunate that the author calls upon the "Regensburg" half-silks as examples of textile influence, since those quoted are more likely to date from the middle of the XIIIth century, and Robinson and Urquhart's article on the Canterbury seal-bags is so debatable that it is rash to bring them into any discussion of the development of Romanesque style. The peacock silk, for example, illustrated on plate 47a, is surely not Xth century, but is probably a Syrian (Ayyubid) silk of the XIIIth century, and that "described as Spanish work of the VIIIth or IXth century" is not Spanish, and again more likely to be of XIIIth-century date.

Silks undoubtedly influenced the development of Romanesque style, but not these; it is perhaps safer to refer to the silks taken from securely dated tombs, like that of Pope Clement VII at Bamberg (which parallel some fragments supposedly from the tomb of Edward the Confessor in the Victoria and Albert Museum). To insist upon this matter of the silks may seem carping, but Dr. Dodwell is so careful in his examination of the manuscripts that it comes as a surprise to see such latitude over medieval textile design.

There is, however, so much excellent material, much of it brought forward for the first time, particularly that from Norman houses, the pictorial evidence is so methodically marshalled in a series of educative plates, that the imperfections in the two sections dealing with more general matters may well be set aside.



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THE ILLUSTRATION OF THE HEAVENLY LADDER OF JOHN CLIMACUS. By JOHN RUPERT MARTIN. Princeton University Press and Oxford University Press, £10.
Reviewed by D. Talbot Rice

This volume constitutes Number 5 of the Princeton studies on manuscript illumination. Nos. 2, 3 and 4 of the series were particularly important, for they contained suggestions for a very drastic re-dating of a number of outstanding early Christian and Byzantine Biblical manuscripts. The volume under review is of a rather different character, for it is not concerned with problems so much as with the full and factual publication of a text which was composed in the VIth century, and which became particularly popular after the XIth. The earliest copy of the text that the writer was able to discover belongs to the IXth century, but the earliest fully illustrated copies date only from the XIth, beginning with one in the monastery of St. Catherine on Mount Sinai (No. 417). The finest of them is probably that which is treated most fully in this book, the Princeton Codex, dating from 1081; the finest among the others are Greek MSS. Nos. 394 and 1754, and Rossianus No. 251 in the Vatican, Coislin 263 in the Bibliothèque Nationale at Paris, and MS. No. 50 at Stavronikita on Mount Athos. None is without some artistic merit, but they are not works of the same significance as the manuscripts published by Weitzman in the other volumes of the Princeton series. All are fully treated in the text; a number of others are dealt with in a scholarly catalogue.

John Climacus probably wrote his book while he was Abbot of the Sinai Monastery, with the object of providing the monks of his house with a guide for their self-improvement. He divided his text into 30 chapters, each one of which corresponded to a rung in the symbolic ladder, and dealt with a virtue to be attained or a vice to be avoided. The number of rungs and chapters was determined because thirty was the number of the years of Christ's life on earth. Although the use of a ladder as symbol was nothing new, having been used by the Jews in the imagery of Jacob and before that in ancient Egypt, its rungs had never before been given specific meaning, and it is this symbolism that is the most interesting part of the Climacus text.

The author is most concerned with the concordance of text and illustrations, and with problems of dating. He believes that the paintings all stem from a common source, which he thinks was either a fresco or a mosaic. As the thoughts of Climacus were originally composed as a book, it would perhaps seem more likely that the earliest series of illustrations appeared on a small scale in a manuscript also, and it is in the form of a manuscript that the illustrations must have been carried elsewhere, to inspire numerous later copies, not only in fresco in the Byzantine world, but also in manuscripts in the West, such as the Hortus Deliciarum of Herrard of Landsberg, done in the late XIIth century.

Though he associates the Princeton manuscript with Constantinople, the author is not very much concerned with style, and still less with the artistic quality of the various illustrations. This seems a pity, for they are not by any means all devoid of merit as pictures. Nor does he show much interest in the story of monasticism and its influence on Climacus's outlook. It is perhaps for this reason that the text, in spite of its great erudition, somehow fails to come to life. The book will undoubtedly prove valuable to scholars, but it is not likely to attract a very wide public, or to inspire many with a new enthusiasm for Byzantine art.

ENGLISH FURNITURE AT A GLANCE. By BARBARA JONES. Architectural Press. 8s. 6d. net.

Reviewed by Edward H. Pinto

The pen-and-ink drawings of Barbara Jones are always a delight, and there are a lot of her drawings of furniture in this book—in fact, they seem to be the main reason for the book, for the text adds nothing to what is already to be found in the many small books on this very large subject. Though perspective line drawings of the type which are included are excellent for showing constructional details and outlines, they cannot compete with good photographs for conveying the real proportions, grain, finish, shadows and the many other details which combine to give a true impression of furniture.

There are no photographs in this book, and it attempts altogether too much in too little space. In that compass no one could succeed in showing "English Furniture at a Glance"; the most that can be done is to give a very brief glance at English furniture.

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APOLLO

ENGLISH MEDIEVAL ARCHITECTS.

A Biographical Dictionary down to 1550. By JOHN HARVEY. B. T. Batsford, Ltd. 75s.

Reviewed by Victor Rienaeker

This book is infinitely more than an ordinary biographical dictionary; its pages are instinct with the spirit that inspired medieval architecture. John Harvey, ably assisted by Arthur Oswald, has produced an extremely useful work of compilation and interesting comment which, quite apart from other relevant matter, goes a long way in supplying the answer to the late W. R. Lethaby's question—Who built the cathedrals?

Here are provided no fewer than 1,300 fully documented biographies of the men who designed and built not only the cathedrals and parish churches, but also many of those who designed and constructed the secular buildings of the land, the great castles and the fine mansions. We are informed that the cathedrals were not always erected by monks, as is generally supposed. In fact, the Buckfastleigh monks were probably as exceptional in the Middle Ages as they are in our own day. And while it is true that certain great clerics, like Alan of Walsingham and Bishop William of Wykeham, exerted considerable influence upon the ecclesiastical architecture of their day, their influence was not really widespread. Another misapprehension is also removed: the cathedral builders were not just simple-minded oafs inspired with ardent religious enthusiasm, but generally highly trained craftsmen and artisans who shared in the organisation and administration of their work. Craftsmen, described as "Master" (*Magister*), were engaged in the supervision of building operations and assumed the role of the modern architect.

John Harvey's book is the outcome of the careful examination of a large number of scattered documents (of which some 600 are listed); and his study of this material, some of it hitherto unpublished, supplies a wealth of information essential for the art historian and student of architecture of the period down to the mid-XVIth century. The arts in the Middle Ages owed almost everything to enlightened patronage; and architecture was no exception. As Max J. Friedlander has written, it is abundantly proven that "every work of man is the product of a personality with qualities existing once and unique."

It is unfortunately still true that the

application of the standards of international art-criticism to English Gothic architecture has hardly yet been attempted in any comprehensive way; but this book, made possible with the aid of an award from the Leverhulme Trustees and published with the assistance of a Crompton Bequest grant, provides the solid foundation upon which still further research may safely build.

TOWERS AND BELLS OF BRITAIN.

By ERNEST MORRIS. (Robert Hale, Ltd., 1955. 21s.)

Reviewed by H. T. Kirby

Towers and bells are, we suppose, a natural combination, for it is from these beautiful, airy structures that we hear the particularly English music of change-ringing—still so popular in town and village. Mr. Morris is well known as an authority on campanology and the amount of bell-lore he has crammed into this book's 270 pages is immense. How many of us knew that Rugby Parish Church is the only one in the country to have two peals of bells? One (we learnt) in the tower of the church, and the other in the detached tower which keeps it company. Or that the ringing floor of Tewkesbury Abbey—with its peal of twelve bells—occupies but a quarter of the floor space of that mighty Norman tower? Or that peals are occasionally cast in a minor key, instead of the more normal major one? The volume is excellently illustrated, although the pictorial aspect of towers is emphasised at the expense of bells. There is, for instance, only one ringing floor illustrated and not a single bell! There are some small errors: Stowe, in the index, is made to do duty for both Stow in Lincolnshire, and Stowe in Bucks; but these are of small moment. The author has little literary grace and he uses quotes in the most unnecessary—and quite unexpected—manner. Although he mentions most architectural styles in the text, he finds it necessary to put "Classic" into quotes. Why? And why should a "broach" spire demand the quotes not given to its companions of other orders? His sentences, too, are often jerky and read badly, but although these small faults irritate, they do not lessen the book's real value as a source of most interesting information compiled by a specialist. It is a book we shall be always glad to read and re-read, and—so far as we are concerned—it will occupy a place beside *The Nine Tailors* of Miss Dorothy Sayers. We can think of no more fitting juxtaposition!

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THE CULT OF THE VINTAGES

BY RAYMOND POSTGATE

HOW long is it since vintage wines were noticed, classified, and sold at higher prices? That is one of the most difficult questions to answer, though it sounds so simple. So far as I can find out, there is no direct answer; there is no year, or decade, in which men first began to buy their wine by the vintage. In one sense, of course, there have always been vintage years. Except in countries with equable, or anyway, predictable, climates, such as Australia, every year varies from another, and only the stupidest drinker would fail to notice that his wine was better one year than the last. The variations were most marked in what is called the temperate zone, in which the best vineyards have always been located.

Perhaps there were no vintages in Homeric days. The heroes always watered their wine, or mixed honey with it, or even brine; what the result tasted like is a matter for speculation. Its colour was also peculiar; it looked like Mediterranean sea water (*οἶνονα ποnton*, wine-faced sea, is Homer's unvarying description). My conjecture, which is as good as the next man's, and no better, is that Homeric wine was like the heavy, dull, almost black Greek wine now called Mavrodaphne; this, diluted with water, might well remind one of the Mediterranean sea water. If that is so, one year would indeed vary from another, but not greatly, nor enough for a hero to memorise the vintages. The first true vintage years which are recorded to my knowledge are in the days of the later Roman republic, when a cosmopolitan or at least metropolitan market had appeared, in which there was a fair number of rich connoisseurs. The two years whose names have survived were 121 B.C. and 42 B.C. The first was the most remarkable wine of the ancient world, "remembered," says Mommsen, "long after the last jar was exhausted"; it was called Opimian wine after the name of the Consul for the year. The second owes its immortality more to the sentimental recollections of the poet Horace. In both cases the best wines were Aminean and Falernian.

How long these vintages survived, and indeed how they survived at all, is another fascinating and unsettled question. Roman wines were made much as wines are made to-day, but once made they were stored not in bottles, but in terracotta or earthenware jars called *amphoræ*. Wine *amphoræ* were tall, two-handled and with pointed bases. The pointed base was rammed into the earth, so that the *amphora* could stand up, or it could also be leant against a wall. It could not lie down, because it had no proper stopper, only a film of oil, or a greased rag. Terracotta sweats, and admits air; no modern wine grower would think that wine could keep, let alone improve, in such containers. Yet it must have done.

Perhaps we may compare with this fact another admitted fact—that during the Middle Ages hock, that short-lived wine, was kept for twenty years in great wooden tuns which would have admitted almost as much oxygen. The probable explanation is that up to the end of the XVIIth century a "vintage wine" meant something very different to the taste from what it does to-day; we should probably not have liked it. In any case, really old wines were rare in the ancient world; Theocritus considered one that had been four years in *amphora* a strikingly aged wine.

In the last years of the 1600s there came two changes which made possible the preservation of great vintages—the general use of glass bottles and of corks. Glass is far superior to skins or jars because it keeps air out altogether and keeps light out partially; XVIIth- and XVIIIth-century glass was especially good, as it was dull, dark and cloudy. Cork provides a stopper which allows bottles to be stacked and which admits slowly just that amount of air necessary for the wine to develop gradually. However, even after the use of corks and bottles became general it was a long time

before "vintage wines" as we know them could be preserved. Cork-oaks have to grow fifteen or twenty years before their first stripping, and another eight years should be allowed before their second stripping. Even then, the cork secured is coarse and rank, suitable only for use with fish nets and so on. Touching and smelling these cork floats, one can easily imagine what would be the taste of a fine wine kept in contact with them over a period of years. In fact, corked wine was very common during the XVIIIth century and well into the Victorian age; it is now nowadays. (What is commonly called "corked wine" is not corked at all; it is wine with a mildewed taste acquired otherwise, usually in cask. Wine which has drawn a bad taste from the cork itself is now quite uncommon). As a result, famous XVIIIth-century vintages are not frequently recorded, and those that are are usually those of fortified and resistant wines—for example, we know 1777 was a good sherry and 1795 a good madeira year.

The cult of vintages, in short, is a XIXth-century cult, which has extended and expanded in the XXth century. There is no point in listing the great years of the XIXth century; they are recorded in all the standard books from Saintsbury's onwards, and not one of them is obtainable now, nor, if it is obtainable, is it likely to be drinkable. We cannot even test for ourselves the most frequent claim made by old gentlemen—that the pre-phylloxera vintages were incomparably better than their successors—for a table wine earlier than 1880 is a great rarity. Of the XXth-century's vintages, I think there are two things that need to be said. The first is that the cult of "good" years has been carried to absurdity. The little cards with numbers which tell you

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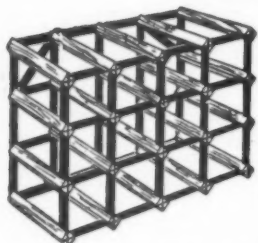
what to think of every wine in every year are very comforting, but they are misleading. In every "good" year there are many bad wines; in every "bad" year good wines are made. As a result, the "approved" years are over-estimated (and-over-priced) and the others are neglected. Moreover, all wines change, and the life-cycle of each wine is different; your chart, if it is two years old, may well be recommending to you a wine which is fading. The second is that modern methods of wine-making seem to be resulting in wines maturing rather sooner, and therefore (presumably) decaying rather sooner too. It is too soon to posit this as an established fact, but the recent history of claret apparently points to it. The good vintage years, as is generally agreed, were 1934, 1937, 1943, 1945, 1947, 1948, 1949, 1950, 1952. Of these, I have noticed recently that the 1934s, 1943s and 1948s are not lasting and should be drunk at once. The 1937s don't seem to have fulfilled their promise at all, and I think, too

(I am prophesying rashly, I know), that the 1950s won't be long-lived; I would say the same of the '47s. That leaves only the '45s (now becoming splendid) and the '49s as likely to have the long life of the Victorian vintages. I expect the 1953s may be similar—in fact, a good 1953 claret is the vintage I should lay down now.

There are no vintages in sherry or madeira nowadays, for "Solera 18—" does not mean "vintage 18—"; so I have no advice to give. If I were buying a vintage port to keep I should choose 1945. If I were buying champagne, I would not bother my head much about vintages at all, for reasons that I've given elsewhere and have no room to repeat. If I were picking vintage hocks and Moselles I should choose 1953s, but, alas, I should have to pay much more for them than I like.

I would buy no 1954 vintages except Chateaufort du Pape.

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BY BRICOLEUR

FURNITURE

SOME of the fine pieces of English and French furniture sold at Sotheby's recently included a burr-elm bureau cabinet by the well-known cabinet makers Coxed and Woster, c. 1690-1736. This piece, which has double-domed upper part enclosed by a pair of glazed doors and the lower part with fitted interior enclosed by a sloping front, is very similar to another cabinet by the same makers illustrated in *Georgian Cabinet Makers*, p. 175. The present example measured 7 ft. 9 in. high and fetched £250. A fine Queen Anne walnut bureau cabinet, 7 ft. 8 in. high, sold for £400. This example had swan-neck pediment inlaid with a coronet, the well-fitted upper part enclosed by a pair of glazed doors and the lower part, also fitted, enclosed by a sloping front. £400 was also paid for a later piece of furniture, a fine Regency writing-table, measuring only 2 ft. 10 in. wide; the top was divided into three hinged compartments enclosing wells. It is very similar to a table from the collection of the Earl of Morley which Margaret Jourdain illustrated in *Regency Furniture*, Fig. 134. The French furniture included a Louis XVI bureau de dame in marquetry and signed Macret, which sold for £1,500. This piece was veneered "à quatre faces" in shaded pearwood on a tulipwood ground and had ormolu mounts. Pierre Macret, *ebeniste privilégié* to Louis XV, received the Royal patent in 1758 and also had conferred on him the prerogatives of a master cabinet maker. A Louis XV marquetry commode of the Louis XV-XVI transition period sold for £450. It was signed J. Bircklé, M.E., who was one of the furnishers of the Garde-meuble under Louis XVI and became Master in 1764. This example of his work has two drawers finely inlaid with classical ruins and trophies of love, *marbre St. Anne* top, 4 ft. 4 in. wide. An interesting lot which sold for £40 was a set of six mid-XIXth-century dining chairs in mahogany, all branded "Frogmore House 1871" and with Queen Victoria's monogram and crown.

At Christie's the English furniture included a marquetry commode by John Cobb in the Louis XV style, c. 1770, which brought 1,150 gns. The serpentine front fitted with doors and mounted with ormolu, 45 in. wide. An earlier piece which brought 460 gns. was a Queen Anne bachelor's chest; this piece measured only 30 in. wide and had a moulded border to the folding top which was inlaid with arrow-pattern. A Chippendale mahogany bookcase with glazed doors to the upper part and pierced scroll cresting, brought 260 gns. and measured 7 ft. 3 in. wide. Examples of French furniture included a

Louis XV kingwood and rosewood library table, fitted with three frieze drawers and the almost rectangular top with leather panel, ormolu mounted. This piece measured 52 in. wide and sold for 390 gns. Another example of Continental furniture was a small walnut side-table which sold for 160 gns; probably Dutch, it measured only 30½ in. wide and had a shaped top with moulded border with a long and two short drawers surrounding the knee-hole. A pair of Adam giltwood mirrors with oval plates, the frames with griffins at the sides, fetched 185 gns. They measured 41 in. high and 33 in. wide.

The furniture sold at Phillips Son and Neale included an antique American mahogany bureau which brought £260. It had a shaped bombé front and was supported on dwarf cabriole supports. A French example was an oblong kingwood writing table with leather inset top and three drawers, which sold for £88.

Knight, Frank and Rutley made £135 for a Queen Anne burr-walnut bureau-bookcase with chevron stringing. The upper part enclosed by a pair of mirror doors, the lower part with fitted interior and fall front, supported on bun feet, 3 ft. 7 in. wide by 6 ft. 9 in. high. The same auctioneers sold a carved giltwood and gesso side-table by direction of Her Highness the Maharanee of Baroda. This piece was supported on cabriole legs joined by a stretcher and measured 6 ft. by 2 ft. 6 in., and brought £180. At another sale a mahogany kneehole pedestal desk fitted with drawers and cupboards brought £86.

The furniture sold at the Motcomb Galleries has included a mid-XVIIIth-century set of two open arm-chairs and eight standard chairs, which brought £2,800. The backs of the standard chairs with carved and pierced vase splats and serpentine crestings, supported on carved cabriole legs and paw feet. Two Sheraton pieces sold by these auctioneers were an inlaid mahogany elliptical console table with a drawer and white marble top, 2 ft. 9½ in., £58, and a mahogany serpentine sideboard with satinwood bands, 5 ft. wide, which brought £135. At another sale a late XVIIIth-century sideboard, somewhat similar, sold for £95. Two pieces of lacquered furniture, which is getting popular with buyers, were an early XVIIIth-century type commode in the Chinese taste fitted with four drawers, 2 ft. 10 in., £180, and an early XVIIIth-century lacquered cabinet with chinoiserie in gilt and colours fitted with drawers and enclosed by doors, on a Florentine carved giltwood stand, 4 ft., £50.

Rogers Chapman and Thomas have sold a pair of Georgian mahogany library chairs, tub-shaped with padded seats and backs, for £87. A library table from the Regency period brought £225. This piece measured 4 ft. wide and was of mahogany inlaid with ebony. The top with bowed sides and frieze drawers, supported on

SALE ROOM NOTES AND PRICES

turned pillar and reeded quadruple supports. Two Georgian octagonal wine coolers in mahogany brought £45 and £37. A Louis XVI kingwood and ormolu stationary cabinet with writing slope and porcelain plaques sold for £25.

Rowland Gorringe and Co. held a sale at their rooms in Lewes, at which an old English plate carrier brought £110s. and a Georgian bow-fronted sideboard £35.

At the Kemptown Auction Rooms, Brighton, a French kingwood *bonheur de jour*, with marquetry inlaid and ormolu mounts, brought £39.

Mrs. N. C. Tufnell, at Penwood, Woking, sold a Hepplewhite mahogany open arm-chair for £30, and a late XVIIIth-century serpentine-fronted sideboard for £46.

NETSUKES

At Sotheby's a very rare wood netsuke carved in faithful detail with a cicada emerging from the pupa case, and signed Tomomitsu, brought £28. It is uncommon to find a netsuke showing the emergence of the living insect although those of the empty pupa case are more familiar.

Rogers Chapman and Thomas sold twelve carved ivory netsukes for £35.

EUROPEAN PORCELAIN AND POTTERY

At Christie's there has been a sale which included an important Meissen dinner service of seventy-three pieces, finely painted with the flying fox pattern in the Japanese style, which sold for 1,900 gns. In another collection of fine Meissen porcelain were three groups by J. J. Kaendler. One of "The Polish Executioner" brought 185 gns. It shows a Turkish lady and gentleman taking snuff with the figure of an executioner behind, oval base, 5½ in. high. A group of a Dutch peasant boy and girl dancing, also on oval base with crossed swords mark in blue, 5½ in. high, sold for 110 gns. A single figure of Pantaloon from the Italian comedy, in conventional pose, brought 155 gns. He wears a black skull cap, white coat and terra-cotta tunic and breeches, the shaped base encrusted with flowers and foliage in relief, 5½ in. high.

Sotheby's have sold the first portion of the well-known collection of English teapots in pottery and porcelain formed by the Rev. C. F. Sharp. In the pottery section a saltglaze globular teapot with a panel on each side inscribed "Fine Green Tea" sold for £72, and a rare King of Prussia portrait teapot, also of globular shape, the white ground diapered with ermine spots, 4½ in., brought £75. Two other saltglaze teapots which fetched high prices were a pink example painted with flowers and of globular shape which brought £150, and a very rare octagonal teapot and cover moulded in relief with panels of military subjects and decorated in colours. The only other example of the type recorded is the Wallace Elliot teapot. The present example measured 5½ in. and sold for £140. Among the Astbury-Whieldon pieces was a rare example with white crabstock handle and drab-coloured body with finely applied jewelled designs, 3½ in., c. 1740-50. This is a less elaborate example of the type of decoration Frank Burnap illustrates in the catalogue of his collection of English Pottery, Fig. 97, p. 35. It brought £50. In the porcelain section £320 was paid for a very rare Worcester moulded teapot and cover of small size, 4 in. It is moulded with rococo cartouches and floral sprays, and painted with unusually bright red and pink moths. Marshall, in *Coloured Worcester Porcelain of the First Period*, pl. 54, No. 1102, illustrates the only other recorded example which is in the Victoria and Albert Museum, but has no lid. A Chelsea teapot and cover of fine quality and hexagonal shape superbly decorated in the Kakie mon style, brought £200. This piece measured 4½ in. and was from the Raised Anchor period. An earlier Chelsea teapot from the Triangle period was a rare strawberry leaf example which sold for £300, and was decorated with flowers and insects in a brilliant palette

not seen in later wares from this factory. 4 in. The example in the Victoria and Albert Museum is illustrated by Glendenning and MacAlister in *Transactions of the English Ceramic Circle*, No. 3, 1935. Two rare Longton Hall examples brought £140 and £180. The first has double entwined loop handle which, trailing round the base, makes the circular foot and emerges the other side to form the green scroll spout, also finely painted with insects and flower, 4½ in. A similar example is illustrated by Mrs. Donald MacAlister in *APOLLO*, December, 1929, p. 339, Fig. 18. The other also has rustic handle and is superbly painted with a parrot perching on a bough and a mina on a tree. This very rare piece measures 4½ in.

At Phillip, Son and Neale a Rockingham dessert service of 32 pieces in maroon and gilt, and painted with flowers, brought £100, and an armorial Worcester dinner service of 96 pieces, in white and gilt, £86. £60 was paid for a Coalport porcelain table of circular shape, painted with views, including "Ludlow Castle," signed and dated W. A. Chester, 1883. 25 in. diam.

Knight, Frank and Rutley sold a Meissen scent-bottle modelled as a group of shells with carp and another modelled as fruit for £240, and a pair of Meissen seated figures of cheetahs, 9 in., for £110.

Porcelain at Rogers, Chapman and Thomas included a Zurich service of teapot, milk jug and sugar bowl with lids and two cups and saucers on a matching tray, all painted with panels of figures and flowers, £30; a pair of Coalport vases and covers encrusted with flowers brought £31, and an Old English dessert service with apple-green border and comprising seventeen pieces, £25.

Messrs. Rowland Gorringe and Co. made £80 for a pair of Dr. Wall Worcester tureens, £46 for a small Chelsea bowl and £52 for a Chantilly figure.

ENAMELS

There was a sale of fine English enamels at Sotheby's which included a collection of rare Battersea wine labels designed by Gwin and printed by Ravenet, 1753, which was the property of Mrs. F. L. Dickson. Among these was a fine example inscribed "Rhenish" with two cupids treading grapes; superbly printed and coloured in red and brown tones, it sold for £52. Another sold for £40 and was inscribed "Lisbon." This also had two cupids beside a cask and in the distance the Torre de Sao Vicente, 2½ in.

Another which is similar to an example in the Wolverhampton Art Gallery sold for £55. This was inscribed "Burgundy" with a background of pale green drapery and Venus and Cupid. Also in Mrs. Dickson's collection were a pair of fine large plaques, 7½ in., after Claude Lorraine; these were painted with landscapes and river scenes and contained in the original ebonised and gilt frames. £98 was paid for the pair. A fine scent bottle, case and necessaire sold for £58, decorated with vignettes of landscapes on a dark blue ground *semé* with dots.

OBITUARY

Lord Fisher, whose article "Love in Disguise" appears in the preceding pages, died on May 11 last. His wealth of collecting experience is known to everyone, and in *APOLLO* we have had the privilege of publishing some of his views from time to time, notably "The Origin and Evolution of Early Dresden Figures" and "Nicholas Sprimont and his Red Anchor Figures." The writer asked him once, whether he was one of those experts who claimed the success of the finger touch for porcelain: his reply was that he often *burnt* his fingers.

By his death the collecting world, as well as other spheres of activities, will long feel the loss of a notable and beneficent figure.

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